

S. K. Waterhouse

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A
CATALOGUE
OF
PICTURES,
COMPOSED AND PAINTED
CHIEFLY BY THE
MOST ADMIRABLE MASTERS
OF THE
ROMAN, FLORENTINE, PARMAN,
BOLOGNESE, VENETIAN,
FLEMISH, AND FRENCH SCHOOLS.

IN WHICH
MANY OF THE MOST CAPITAL
ARE ILLUSTRATED BY DESCRIPTIONS,
AND CRITICAL REMARKS.

HUMBLY OFFERED TO THE
IMPARTIAL EXAMINATION OF THE PUBLIC,

BY

ROBERT FOULIS.

IN THREE VOLUMES.

VOLUME I.

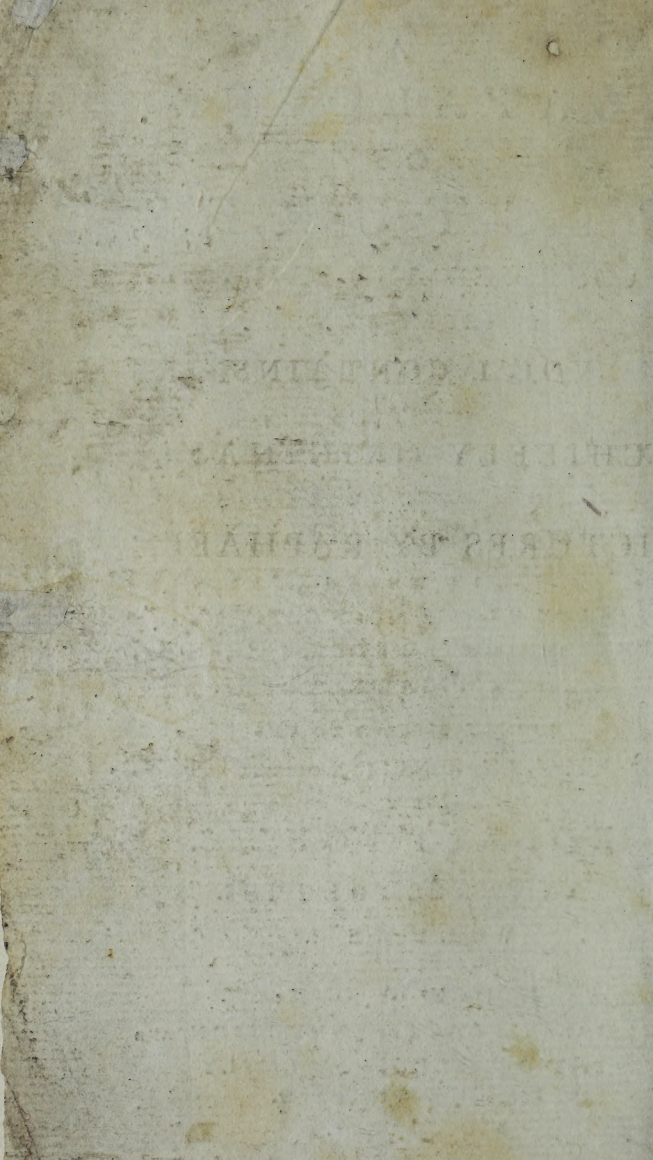
L O N D O N:

SOLD AT THE PLACE OF EXHIBITION, AND

By T. CADELL AND P. ELMSLY

IN THE STRAND.

M.DCC.LXXVI.



VOL. I. CONTAINS
CHIEFLY ORIGINAL
PICTURES BY RAPHAEL.

P R E F A C E.

THE pictures mentioned in the following Catalogue, having been visited by many persons, both British and Foreigners, the occasion of collecting them is perhaps sufficiently known.

Many who have seen them, and who expected nothing in Glasgow of the kind, were not a little surprised on finding so many pictures of the first order of every school: and were still more surprised on seeing a number of young men applying themselves to the different branches of the Fine Arts; to drawing, modelling, moulding, painting, and engraving.

Those who have seen them at different periods, know both the feebleness of their beginnings, and the progress that has been made in every branch; namely, in portraits, in history-painting, in engraving, and in the application of drawing to many useful arts, both civil and military.

But all that can be done by any attempt of private persons is temporary. Human life is too short for bringing to perfection those arts, which require permanent establishments to prevent their decline. This is the case with history-painters; to whose studies no limit can be set; but whose encouragement is of all others the most precarious.

When this enterprise was begun,

there was little prospect that any thing of the kind would so soon be undertaken in any part of the Island. The hopes of finding royal protection were frustrated by the death of the Prince of Wales; who had it much at heart to establish a royal Academy, well furnished with the most capital pictures, and every other means of advancing the Arts: for he knew their intrinsic value, and that they are essential in bringing all ornamental manufactures to perfection.

His present Majesty was then of an age too early for the public to form any judgment concerning his inclinations to encourage and protect the Arts. It is now to be hoped, that Parliament will concur with

him in his intentions of this kind, so frequently and so graciously displayed; and when they find leisure from business that admits of no delay, will give that countenance to artists, which is consistent with the improvements of a manufacturing country. The establishment of a magnificent Museum, for the advancement of true knowledge, encourages this pleasing hope.

As the Sciences and Philosophy are the foundation of every useful and ornamental art, it were to be wished, that every professor of any branch of the Fine Arts had a competent knowledge of them; and were able to read, in their original languages, those authors who are the models of elegance and taste;

and whose writings form the soul to a relish for what is beautiful and good in all things.

A few establishments for giving a liberal education to such as had given proofs of genius for the Arts, would in time have been productive of good effects. Even those who failed in the expectations they might have excited, would still, by help of a liberal education, have found use for their talents in other honourable employments.

Attention to the culture of virtuous dispositions is more general in the middle ranks of life than in the extremes; and this culture, perfected by a liberal education, would form artists judges of, and attached to all the decorums of life. The

liberal arts would become more generally honourable by the manners of those who professed them.

It was proper, on many accounts, that this undertaking should be brought to a period. Two persons of five, who were originally concerned in it, are already gone, and only one remaining who could take the trouble of superintending a concern so full of cares. He also too far advanced in life to flatter himself with the hopes of doing much more service by prolonging; and being acquainted with the particulars of the collection, it was judged proper by all his friends, that he should charge himself with the disposal of the whole.

Nor would perseverance be of

the same importance as before; the Arts being now under the special protection of his Majesty, and the care of a Royal Academy in the capital of the British empire.

Yet as learning and virtue are so necessary to artists, and a taste for the elegant arts so necessary to complete a liberal education, it is to be wished, that all Universities were also Academies; in order that artists should never be without learning, nor learned men without a taste for those arts, that in all enlightened ages, have been deemed liberal and polite.

Some ages before the restoration of antient knowledge, learning became barbarous; and was for the most part confined to monasteries

and to cells. But since the revival of genius, learned men have mingled more with society, artists have become more learned, their taste more refined, and their ingenious labours, by promoting the conveniences and ornaments of life, have become more extensively useful.

The undertaking that has been carried on in this city, cannot perhaps be entirely justified upon the principles of the selfish system, if the pleasure that arises from endeavouring to do good be counted for nothing; and if the consciousness of acting with benevolent meaning does not follow us to the other world.

What has been already done, makes it fully evident, that the

more the arts are cultivated, they will become the more perfect, and the more diffused.

DAVID ALLEN, who laid the foundation of his education here, is, perhaps, the first Briton who contended for the prize of history-painting at Rome. This contention was not with young men like himself; but with painters more advanced in life. He gained the first prize; and distinguished himself no less by his Prova, done in public, than by his finished picture.

The pastes, by Mr. TASSIE, in imitation of precious stones, are now generally known, as well as his casts in sulphur. Nor does he confine himself to mechanical parts, but imitates original nature with

success. Yet this artist began by drawing, modelling, and moulding at Glasgow.

The art of engraving has been so little diffused in Scotland, that Mr. STRANGE was the first that distinguished himself; and he undoubtedly gave specimens, before he went abroad, that promised the reputation he has since acquired. There have been attempts here in the same art.

The essays in landscape that were done by ROBERT PAUL, a little before his death, have that simplicity which promises superior excellence. His view of the West street, called the Tronegate of Glasgow, is the most capital, as it is the last of his works; and was fi-

nished after his death by WILLIAM BUCHANAN.

There are a considerable number of the prints in Raphael's Bible done by the late WILLIAM BUCHANAN, that shew his ability as a drawer and engraver. His Paul preaching at Athens, and the other Cartoons he engraved ; and last of all Raphael's Transfiguration, which he had near finished when he died, done from the picture reversed in a mirror, are convincing proofs of his merit.

Nor can I neglect, on this occasion, to do justice to JAMES MITCHELL ; who, although the nearness of his sight disqualified him for a common profession ; yet, in a few weeks made a surprising

progress : and his engravings, after he attained experience, have been favourably received by the public. Several of his performances in Raphael's Bible, are much superior, both in conception and execution, to Chaperon. His print of Daniel in the Den of Lions, after Rubens' picture in his Grace the Duke of Hamilton's collection, has been well received. He engraved also four of the Cartoons, Mount Parnassus, and the School of Athens ; and has laboured with success both after Raphael and Correggio.

The essays in original history-painting that have been finished are not numerous ; but there are some which were done at Rome by Messieurs COCHRANE and M'LAUCH-

LANE, that do them honour: although their manners are so different, that their works cannot be compared with propriety.

There are some drawings and pictures by DAVID ALLEN, before he went abroad, that are done with invention and spirit; and are surprising, especially at so early a period.

But I shall conclude this subject, least, by prolonging it, I become tedious. Nor shall I presume, at present, to mention the names of the illustrious persons, whose protection has done honour to this attempt; least it should seem to proceed more from vanity than from gratitude.

INDEX OF THE PICTURES.

R A P H A E L.

Nº		Page
1	Saint Cecilia	1
2	The Transfiguration	23
3	The carrying to the tomb	93
4	The school of Athens, a copy	145
5	Theagenes and Chariclea	203
6	Theagenes and Chariclea taken by pirates	215
7	The union of piety and charity	223
8	The comfortable death of a good man	233
9	The woman taken in adultery	241
10	The Virgin and Child	245
11	The Virgin and Child	247
12	The face of our Saviour	251
13	Our Saviour about ten years of age	252
14	Our Saviour with a shepherd's rod in his hand, to denote his pastoral character	253
15	A woman sitting on the clouds	254
16	The Virgin	255
17	The holy family	256
18	The slaughter of the innocents	259
19	The Virgin and Child	262
20	The Virgin sitting in a grove	264

N ^o		Page
21	The Virgin, with the Child asleep	266
22	A portrait, said to be Raphael, but doubtful	268
23	The portrait of Isabella	269
24	The portrait of Mark Antonio, the engraver	270
25	The portrait of Balthasar Castigli- one	271
26	The Virgin shewing our Saviour to St. John	272
27	The holy family	273
28	The Virgin and Child	275
29	The Virgin and Child	278
30	The Virgin and Child	280
31	The triumph of Galatea, a copy	286
32	The resurrection of our Saviour	301
33	Our Saviour washing the disciples feet	309
34	A dance of boys	316
35	Our Saviour reposing	317
36	The Virgin and Child	320
37	The Virgin and Child	321
38	A civil war battle, of the school of Raphael	322

JULIO ROMANO.

39	The battle of Constantine.	328
40	Abfalom hanging by the hair of the head to a tree	334

N ^o	Page
41 A head of Julius Caesar	336
42 A landscape	337
43 Lot sleeping	339
44 Saint Francis	340

JOHN COSSIERS.

45 The martyrdom of St. Catherine of Alexandria	343
--	-----

VOLUME SECOND.

N ^o	Page
46 The Virgin and Child, by a Greek painter	1
47 An altar-piece, by CIMABUE	2

PERUGINO.

48 The adoration of the Magi	3
------------------------------	---

LEONARDO DA VINCI.

49 The head of John the Baptist in a charger	4
50 The Virgin and Child	4
51 Saint John the Baptist receiving our Saviour's benediction	5
52 The Virgin and Child	8
53 The finding of Moses	10

N ^o	Page
54 The Virgin and Child	12

M. ANGELO BUONAROTI.

55 A Bacchanal subject	16
56 Perseus and Andromeda	18
57 A pietas	19
58 Lucretia	20
59 Lucretia, enlarged	21
60 Our Saviour on the cross	22
61 An old head	35

62 Our Saviour mocked, an old Flemish picture	23
63 A representation of a famine, an old German picture	24

ALBERT DURER.

64 The Virgin giving suck to our Saviour	25
65 Saint Luke painting the Virgin	26

QUINTIN MATSYS.

66 The prodigal son	29
---------------------	----

HOLBEINS.

67 Adam and Eve	34
-----------------	----

PRIMATICCIO.

68	A picture from Homer's Odyſſey	36
69	Ulyſſes carried by nymphs	39
70	Ulyſſes killing the ſuitors	40
71	The adoration of the Magi, of the Venetian ſchool	42

CORREGGIO.

72	The Virgin and Child	43
73	Magdalene reading	46
74	The ſame ſubject	47
75	Saint Catherine reading	48
76	Lot and his daughters	49
77	The graces diſarming Cupid	52
78	Diana and Endymion	55
79	The holy family, a copy	58
80	The Virgin and Child, a copy	60
81	Judas betraying our Saviour, a copy	61
82	A penitent Magdalene, painted when young, or a copy	63
83	Cupid making his bow	65
84	A penitent Magdalene	67
85	Three Cupids	68
86	Cupid making his bow	68

FREDERICK BAROCCIO.

87	The Virgin and Child	69
88	The angels and shepherds	70
89	An Ecce Homo	72
90	Lucretia	74
91	The holy family	75
92	A female bust	76

ANNIBAL CARACCI.

93	His own portrait	77
94	Neptune pursuing a nymph	77
95	The portrait of Cardinal Baronius	80
96	David holding Goliath's head	80
97	A caricatura	81
98	Our Saviour crowned with thorns	82
99	The baptism of our Saviour	83
100	Magdalene expired	84
101	Our Saviour crowned with thorns	85
102	Diana bathing	86
103	A young man playing on a guitar	88
104	A shepherd embracing a shepherdess	88
105	Christ dead	89
106	A man writing	89
107	Our Saviour laying in the tomb	140

LUDOVICO CARACCI.

108	Saint Francis	90
109	A pietas, a copy after Baptist	93

FRANCIS ALBANO.

110	A composition of twelve figures	95
111	The triumph of Galatea, and	} 96
112	The triumph of Cybele, two copies	
113	The birth of Venus	97
114	Acis and Galatea	101

DOMENICHINO.

115	An old man	103
116	Cephalus and Procris	105
117	Our Saviour fallen under his cross	107

CARLO CIGNANI.

118	A holy family	108
-----	---------------	-----

GUERCINO DA CENTO.

119	Saint Jerome reading	109
120	Our Saviour among the Doctors	177
121	Saint Paul	188
122	Another Saint Paul	190
123	An Angel delivering Saint Peter from prison, omitted in the ca- talogue	

GUIDO.

124	Representation of a miracle	92
125	A holy family	110

N ^o	Page
126 Saint Jerome	111
127 The Virgin	112
128 The angel delivering Saint Peter	112
129 Saint John in the desert	113
130 Mary Magdalene	116
131 Saint Sebastian	117
132 A Magdalene	118
133 The Virgin and Child	119
134 The Virgin sewing	120
135 Saint Bruno	121
136 Magdalene dying	123
137 Our Saviour in the garden	124
138 Michael chaining the devil	125
139 A Sybil	127
140 Hercules wrestling with Antaeus	} 128
141 Hercules killing the hydra	
142 Hercules wounds the centaur	
143 Hercules placing himself on the funeral pile	} 129
144 Joseph and Mary travelling into Egypt	
145 The same subject	131
146 A Sybil	132
147 Saint Francis	133
148 Magdalene in Meditation	135
149 Saint John the Baptist	135
150 Saint Catherine of Sienna	136
151 A Cupid	137

N ^o		Page
152	The Virgin	138
153	Saint Peter	139
154	The salutation of our Saviour to Saint John the Baptist	297

FRANCESCO MOLA.

155	Narcissus	144
-----	-----------	-----

BATTISTA MOLA.

156	Pyramus and Thisbe	145
157	Saint Francis dying, of the Bo- lognese or Parman school	146

ANDREA DEL SARTO.

158	A holy family	147
159	The Virgin and Child	149
160	A woman and two children	150
161	A young man playing on a Ger- man flute.	201
162	An Ecce Homo	201
163	A penitent Magdalene	206
164	St. John reading	207

SALVIATI.

165	The resurrection of our Saviour	152
166	The companion of the above	152

V A S A R I.

- 167 The busts of four restorers of
learning 154

CARLO MARATTI.

- 168 Tobias blessing his son 158
169 The head of a young painter 160
170 The adoration of the shepherds 161
171 A woman with the moon under
her feet 162
172 Our Saviour and the woman of
Samaria 163
173 The Virgin and Child 165
174 The holy family 165
175 A human charity 168
176 The assumption of the Virgin 208
177 A Magdalene 208

LUDOVICUS GENTILE.

- 178 Our Saviour on the cross 169

BENEDETTO LUTI.

- 179 A Woman with grapes 171

ELDER TEMPESTA.

- 180 The victory of Joshua 172

YOUNGER TEMPESTA.

- 181 A battle in the holy war 173

M. ANGELO CARAVAGGIO.

- 182 A concert of music 192
183 Our Saviour crowned with thorns 193

GERARD SEGERS.

- 184 Saint Sebastian 194

VALENTINI.

- 185 The maid of Orleans 196
186 David playing on the liarp 197
187 An Ecce Homo 198
188 Mutius Scaevola 199
189 A man who laughs and drinks 200

GIACOMO CORTESI, called
BORGOGNONE.

- 190 A battle 202

PIETRO DA CORTONA.

- 191 The assumption of the Virgin 203
192 Argus and Mercury 204
193 Our Saviour crowned with thorns
in the manner of Caravaggio 205

S P A G N O L E T.

- | | | |
|-----|-------------------------|-----|
| 194 | The four stages of life | 209 |
| 195 | Prometheus | 210 |

F E D E R I G O Z U C C H E R O.

- | | | |
|-----|---------------------------------|-----|
| 196 | The flagellation of our Saviour | 211 |
|-----|---------------------------------|-----|

B E N E D E T T O C A S T I G L I O N E.

- | | | |
|-----|----------------------|-----|
| 197 | A sacrifice to Circe | 215 |
|-----|----------------------|-----|

D O M E N I C O F E T I.

- | | | |
|-----|--------------------------------|-----|
| 198 | Science trampling on ignorance | 218 |
|-----|--------------------------------|-----|

L A N F R A N C.

- | | | |
|-----|--------------|-----|
| 199 | A young man | 219 |
| 200 | Saint Jerome | 219 |

C L A U D E L O R R A I N E.

- | | | |
|-----|-------------------|-----|
| 201 | A landscape | 220 |
| 202 | Another landscape | 222 |

S A L V A T O R R O S A.

- | | | |
|-----|---|-------|
| 203 | A Woman tied with a chain, and | } 223 |
| 204 | A dead body stretched under a
lamp, night-pieces | |
| 205 | A sea-engagement | } 224 |
| 206 | Another, its companion | |

N°		Page
207	Saint Jerome	225
208	A head	225
209	William Duke of Aquitaine	226
210	A landscape	227

ANDREA DEL SOLARIO.

211	An Ecce Homo	228
212	Another Ecce Homo	230

GIORGIONE.

213	The Virgin in grief	231
214	Gaston de Foix	232

SEBASTIAN DEL PIOMBO.

215	'The miracle of the loaves and fishes	233
-----	--	-----

TITIAN.

216	Titian's mistress	236
217	Mary Magdalene	238
218	Our Saviour crowned with thorns	239
219	The holy family	240
220	The four stages of life	241
221	The embalming of our Saviour, an early picture	243
222	The Virgin and Child	244
223	The descent of the Holy Ghost	245
224	The small picture for the altar of Saint Nicolas	246

N ^o .		Page
225	The martyrdom of Saint Peter Martyr	248
226	The supper at Emmaus	250
227	The same subject	251
228	Joseph receiving the Child	252
229	Venus and Adonis	253
230	Venus sleeping	255
231	Venus sleeping	255
232	A copy after another Venus	257
233	The Graces at a fountain	258
234	A concert of music	261
235	Orpheus in the shades	263
236	The Virgin and Child	264
237	The Virgin our Saviour and Saint John	265

TINTORET.

238	Two women bathing	266
239	Our Saviour taken down from the cross	267
240	The taking down from the cross	269
241	The burning of Troy	270

PAUL VERONESE.

242	Hezekiah threatened with death	271
243	The wise men of the East	274
244	An entertainment	276
245	The feeding of 5000	277

N ^o		Page
246	The wise men of the East	278
247	The slaughter of the Innocents	279
248	Our Saviour supported by the Virgin	280
249	The Kings presenting their offer- ings	282

B A S S A N.

250	Two shepherds with a flock	284
251	Another flock with three shep- herds	284
252	A night piece	285
253	Our Saviour taken down from the cross	287
254	The angels and shepherds	290
255	The shepherds presenting their of- ferings	291
256	A rural scene	292
257	The shepherds presenting their offerings	294
258	The rape of the Sabines	294

Pictures omitted in their place.

259	A study of the Virgin, by Raphael	295
260	A copy after Raphael's Galatea	296
261	Innocence, with a lamb, after Correggio	296

VOLUME THIRD.

N ^o		Page
262	A Pietas, an old picture of the Flemish school	I

RUBENS.

263	The penny of Caesar	2
264	Mary and Elizabeth	3
265	Our Saviour presented in the temple	3
266	The conversion of Saint Paul	4
267	An Ecce Homo of Rubens' school	5
268	The assumption of the Virgin	5
269	The taking down from the cross	9
270	A female figure, with a Cupid holding a mirror	10
271	His own portrait	11
272	The portrait of one of Rubens' wives	12
273	Magdalene dying	13
274	A Bacchanal procession	13
275	The triumph of the church	14
276	Our Saviour, Saint John the Baptist, and two infant angels	16
277	The Virgin and Child	17
278	The angels appearing to the shepherds	19
279	Mercury offering peace to the mother of Lewis XIII. a copy	19

N ^o		Page
280	Mary of Medici received by the Genius of France, and	} 20
281	Mary of Medici, with the ensigns of justice and royalty, two copies	
282	Mars called off to war by Discord	21
283	The shepherds bringing their offer- ings	24
284	A bust of our Saviour	24
285	A bust of Saint Paul	25
286	Saint Peter with the keys	25
287	A symbolical and allegorical repre- sentation of the Trinity	26
288	The Virgin and Child	27
289	The judgment of Paris	28
290	The resurrection of Lazarus, prob- ably by the OLD FRANCK	28
291	The adoration of the Magi	31
292	The handkerchief of Saint Veronica	37
293	Saint Sebastian	38
294	Saint Andrew	39
295	The marriage of Cana in Galilee, probably by the OLD FRANCK	40
296	The triumphal entry of Constan- tine into Rome	42
297	A study, two maids of Pharaoh's daughter	43
298	The judgment of Paris, a smaller picture than the former	118

V A N D Y C K.

299	The portrait of a Flemish painter	44
300	Two persons pressing down the crown of thorns on our Saviour's head, and another mocking, a clare-obscure	45
301	Diana bathing	46
302	A dance of boys	47
303	Two Cupids	47
304	Saint Sebastian	48
305	Another Saint Sebastian	48
306	A head	49
307	The body of our Saviour repofing on the knees of the Virgin	50
308	The flagellation of our Saviour	50
309	Our Saviour, a child	52
310	The Virgin and Child	52
311	A woman with a pine-apple	54
312	A woman with flowers	54
313	Lady Anne Ruthven, Vandyck's wife	55
314	His own portrait	55
315	The judgment of Midas	56
316	The portrait of a person of rank	57
317	Another; both dressed as in the age of Charles I.	57
318	A head of Sebastian Bourdon the painter	57

N ^o		Page
319	Bathsheba receiving a letter from David	58
320	The portrait of a musician	59
321	Mary Magdalene	59
322	A landscape	60
323	The portrait of Marshal Turenne	61
324	A bust of Lewis XIII.	61
325	Charles I. on horseback, a study, in clare-obscure	62
326	A head	62
327	Our Saviour falling under his cross	63
328	A pietas	66

V A N B A L E N.

329	The shepherds presenting their of- ferings	41
330	A feast of Neptune	46

R E M B R A N T.

331	The adoration of the shepherds	67
332	A head	68
333	An old man writing	69
334	A man writing	70
335	His own portrait, with a bonnet	70
336	The same, with a cap	71
337	A portrait of a man, and	} 71
338	A portrait of a woman, compa- nions, in Rembrandt's manner	

FRANCIS FLORUS.

- 339 The woman taken in adultery 72

OTHO VENIUS.

- 340 The last supper 73

GERARD DOUW.

- 341 An old man, and
342 An old woman, companions } 74

- 343 The flagellation of our Saviour, of
the Flemish school 75

THE OLD FRANCK.

- 344 The crucifixion of our Saviour 78
345 Five joyful mysteries 79

THE YOUNGER FRANCK.

- 346 The three crosses 82
347 The shepherds presenting their of-
ferings 83
348 The same subject 83
349 Our Saviour bearing his cross 125

QUINTIN MASSIIS.

- 350 The last judgment 84

G R I M M E R.

- 351 A landscape 86

S P R A N G H E R.

- 352 The marriage of Tobit 86

C A L V A R T.

- 353 The shepherds presenting their offerings 87

CORNELIUS BLOEMART.

- 354 The judgment of Midas 88
 355 Joseph and Mary travelling into Egypt 88

P A U L B R I E L.

- 356 A landscape 89

B R A M E R.

- 357 Saint Jerome 90

R O M B O U T S.

The five senses, in five pictures,

- | | | |
|-----------------|---|----|
| 358 Feeling, | } | 90 |
| 359 Hearing, | | |
| 360 Tasting, | | |
| 361 Seeing, and | | |
| 362 Smelling | | |

THE OLD BRUEGHEL.

363	A landscape	91
364	Another, companions	91
365	A fair	91
366	A landscape	92

THE VELVET BRUEGHEL.

367	A flower-piece	93
-----	----------------	----

P O E L E M B U R G.

368	The entrance of Matthias, Arch- duke of Austria, into Antwerp	94
369	A landscape	99

MARTIN DE VOS.

370	The crowning of the Virgin	99
-----	----------------------------	----

P. DE V O O C H T.

371	The sea-fight of Solebay	101
372	The English fleet returning to the harbour of Dover	102

V A N L O O.

373	The temptation of Saint Anthony	102
-----	---------------------------------	-----

S N E Y D E R.

374	Dead game and fruits	103
-----	----------------------	-----

N ^o		Page
375	A wolf in a deer-park, fet upon by dogs	103

O L D E R S N A Y E R S.

376	A table covered with provisions	104
377	A robbery	105
378	A representation of the Carnival	113

J O R D A E N S.

379	The man that blew hot and cold with the same mouth	105
-----	--	-----

V A N H E I L.

380	Brussels in flames, by bombardment	106
-----	------------------------------------	-----

B E R C H E M.

381	A landscape	107
-----	-------------	-----

T E N I E R S the Y O U N G E R.

382	A merry meeting of boors	} 107
383	Another, its companion	
384	A chymist in his laboratory	108

385	Some Dutch and Flemish boors drinking, of the Flemish school	108
-----	--	-----

V A N D E R M E U L E N.

386	A battle between the French and Germans	109
-----	---	-----

V A N B O U C.

387	A kitchen-table	110
388	A storm, with ships perishing	110
389	A cat and dog snarling	111
390	A basket of provisions overturned by a cat	111

PICTURES OF THE FLEMISH SCHOOL.

391	A group of old manuscripts	112
392	The table of a Virtuoso	113
393	The holy family	114
394	An old woman with a pitcher	115
395	A large sketch	115
396	Saint Sebastian	116
397	The Virgin crowned	116
398	The going down to Egypt	117
399	The visitation of Mary and Eliza- beth	117
400	A skating on ice	117
401	A burlesque	119
402	The assumption of the Virgin	120
403	The Virgin and Child	120
404	The prodigal son	121
405	His reception	123
406	Our Saviour, about eight years of age	124
407	A man smoking	125

N ^o		Page
408	Our Saviour on the cross	126
409	The same subject	126

N. P O U S S I N.

410	Pyramus and Thisbe	127
411	Io turned into a cow	127
412	Abraham visited by three angels	127
413	The school-master of Phalerium	128
414	The triumph of Cupid	130
415	The prodigal son	130
416	Our Saviour crowned with thorns	130
417	The adoration of the shepherds	132
418	A Cupid sleeping	132
419	Our Saviour curing a blind man	133

F R I M E N E T.

420	A holy family	133
-----	---------------	-----

V O U E T.

421	The Virgin and Child	133
422	Fame, with the portrait of Lewis	

XIII.

		134
423	The Virgin and Child	134

B L A N C H A R D S E N I O R.

424	A holy family	135
-----	---------------	-----

B L A N C H A R D J U N I O R.

425	A holy family	135
-----	---------------	-----

M I G N A R D.

426	Two lovers	135
427	The Virgin and Child	136
428	The Virgin and Child	137
429	Mary Magdalene	137
430	The Virgin and Child	137
431	The Virgin and Child	138

D E L A S U E U R.

432	The Carthusians receiving their charter from the Pope	138
433	The anointing of David	139
434	The martyrdom of Saint Stephen	139
435	The birth of the Virgin	140
436	A head of our Saviour	140
437	Daedalus and Icarus	141

L E B R U N.

438	Our Saviour crowned with thorns	141
439	Our Saviour in the garden	142
440	A study, a young woman	143

L O I R.

Two pictures, companions, representing		
441	An intrigue, and	144
442	Its effects	146
443	Our Saviour, a child	147

I N D E X.

xlv

N ^o	C O Y P E L.	Page
----------------	--------------	------

444	Diana and Endymion	147
445	Pyramus and Thisbe	148
446	A head of a Jewish Rabbi	148
447	The angel preventing Abraham from sacrificing Isaac	148
448	The Virgin, Jesus, and Saint John	149

R I G A U D.

449	The plan of Versailles presented to Lewis XIV.	149
-----	---	-----

D E L A H I R E.

450	The visitation of the shepherds at the birth of our Saviour	150
451	Tobias and Tobit	150
452	The judgment of Paris	151

N A T T O I R.

453	A combat between two kings	151
-----	----------------------------	-----

C O R N E I L L E.

454	The Virgin and Joseph finding our Saviour among the doctors	152
455	Saint Thomas putting his hand into our Saviour's wound	152

V I G N O N J U N I O R.

456	The four stages of life	153
-----	-------------------------	-----

N°	Page
S. B O U R D O N.	

457	The death of Dido	153
458	The nymphs offering drapery to Ulysses, of the French school	154
459	Saint Peter, of the French school	154

L A N D S C A P E S.

ITALIAN SCHOOL	155
FLEMISH SCHOOL	156—166
FRENCH SCHOOL	167—170

F L O W E R - P I E C E S.

FLEMISH SCHOOL	171—176
----------------	---------

S T I L L - L I F E P I C T U R E S.

FLEMISH SCHOOL	177—180
----------------	---------

P O R T R A I T S.

ITALIAN SCHOOLS	181
FLEMISH SCHOOL	182—188
FRENCH SCHOOL	188—192

THE group of the teacher and scholars of the mathematics, in the school of Athens, known by the name of Archimedes and his Scholars.

This is done by the same painter who copied the whole picture on the scale mentioned in the catalogue; which is not brought to London, on account of its great size, but will still be ordered if wanted.

A copy of the Transfiguration, by Cochrane, has been for the same reason omitted.

Venus and Cupid,
Diana and Endymion,
Daedalus and Icarus,

three original compositions by Mr. Cochrane, deserved a place in the catalogue, as did also his copy of

Guercino's Persian Sybil;

Mr. M'Lauchlane's large composition of the
Death of Marcus Aurelius,
The death of Socrates, and his
Penferoso from Milton,

and others, deserved a place also; but it would have been departing too much from the plan, to have intermixed so many pictures of recent execution with the old.

NAMES OF THE PAINTERS,

By whom there are pictures in this Collection,
with reference to the volumes and pages
where they are found.

A.

	Vol.	Page.
Albano, Francis	ii.	95—101
Angelo Buonaroti	ii.	16—26
Andrea del Sarto	ii.	147—150, 201, 206, 207

B.

Baptist, (a Swifs)	i.	93
Baroccio	ii.	69—76
Baffan, the father	ii.	284, 290—294
Baffan, Leander	ii.	285—287
Blanchard, senior	iii.	135
Blanchard, junior	iii.	135
Bloemart, Cornelius	iii.	88
Berchem	iii.	107
Bourdon	iii.	153, 168
Borgognone	ii.	202. iii. 155
Bramer	iii.	90
Brueghel, the Old	iii.	91, 92, 162
Brueghel, the Velvet	iii.	93
Brueghel, d'Enfer	iii.	163
Brun, Charles le	iii.	141—143

C.

Calvart	iii. 87
Caracci, Annibal	ii. 77—89, 140
Caracci, Ludovico	ii. 90
Caravaggio, M. Angelo	ii. 192, 193
Castiglione, Benedetto	ii. 215
Champagne	iii. 190
Cignani	ii. 108
Cimabue	ii. 2
Corneille	iii. 152
Correggio	ii. 43—68
Coffiers	i. 343
Coyvel	iii. 147—149

D.

Domenichino	ii. 103—107
Douw, Gerard	iii. 74, 75
Dunain	iii. 125
Durer, Albert	ii. 25, 26

F.

Ferdinand	iii. 168
Feti	ii. 218
Florus, Francis	iii. 72
Franciske	iii. 168
Frank, the Old	iii. 78, 79
Frank, the Younger	iii. 82, 83, 125
Frimenet	iii. 123
Fouquieres	iii. 158, 161, 162

G.

Giorgione	ii. 231, 232
-----------	--------------

I NAMES OF THE PAINTERS.

Gentile	ii. 169
Goltzius	ii. 24
Grimmer	iii. 86
Guercino	ii. 109, 177, 188, 190
Guido	ii. 92, 110—139, 297

H.

Hire, De la	iii. 150, 151, 167
Holbeins	ii. 34, 185, 186
Houet	iii. 175

J.

Johnfon	iii. 183
Jordaens	iii. 105
Julio Romano	i. 328—340

L.

Lanfranc	ii. 219
Loir	iii. 144—147
Lorraine	ii. 220—222
Luti	ii. 171

M.

Maratti	ii. 158—168, 190, 208
Maffiis	iii. 94
Matfys, Quintin	ii. 29
Martin de Vos	iii. 99
Mignard	iii. 188
Mola, Francesco	ii. 144
Mola, Battista	ii. 145
Morilio	iii. 135—138, 192

N.

Nattoir	iii. 151
---------	----------

NAMES OF THE PAINTERS. ii

O.

Otho Venius iii. 73

P.

Parmensis, or Parmigiano i. 65. ii. 19, 39

Paul Briel iii. 89

Perugino ii. 3

Pietro da Cortona ii. 203, 204

Poelemburg iii. 94—99

Pourbus iii. 189, 190

Pouffin, Nicolas iii. 127—133, 169, 188

Pouffin, Gaspar iii. 167—169

R.

Raphael i. 1—321. ii. 295

Rembrant iii. 67—71

Rigaud iii. 149

Rombouts iii. 90

Rubens iii. 2—43, 118, 184

S.

Salviati ii. 152

Salvator Rosa ii. 223—227

Sansforat ii. 136

Sebastian del Piombo ii. 233

Segers, Gerard ii. 194

Snayers, older iii. 104, 105, 113

Sneyder iii. 103

Solario, Andrea del ii. 228—230

Spagnolet ii. 209, 210

Spranger iii. 86

Stork iii. 156

iii NAMES OF THE PAINTERS.

Sueur, de la iii. 138—141

T.

Tempesta, senior ii. 172

Tempesta, junior ii. 173

Teniers, junior iii. 107, 108

Tintoret ii. 266—270

Titian ii. 236—265

V.

Valentini ii. 196—200

Van Balen iii. 41, 46

Van Bouc iii. 110, 111

Vander Meulen iii. 109

Vandyck iii. 44—66, 187

Van Heil iii. 106

Vanloo, Theodore iii. 102

Vafari ii. 154

Veronese, Paul ii. 271—289. iii. 181

Vignon, junior iii. 153

Vinci, Leonardo da ii. 4—12

Voocht, P. de ii. 101, 102

Vouet iii. 133, 134

Z.

Zuccherro, Federigo ii. 211

E R R A T A.

Vol. I. page 15, line the last, *for* height, *read* breadth.

Vol. H. page 307, line 17. *for*, there were three, *read*, there were not three.

RAPHAEL'S ST. CECILIA,

AN original, prior to the famous picture at Bologna; formerly in the collection of a nobleman in Flanders; since 1752, in this collection. The picture is on thick planks of wood, joined on the back by cross bars, and pasted over with canvas to conceal the divisions of the wood. The dimensions are, seven feet one inch in height, by four feet seven inches in breadth.

In the upper part of the picture are six angels, who form a celestial choir; before them the books are opened, from which they sing their halleluiahs. There are two groups of the angels: in

the chief group are four; three of whom take hold of a book displayed. The angel in the centre of the picture, and the one in profile nearest the extremity of the right side, are singing in a high key, as appears by the ardour of their countenances, and more open mouths. The angel in the centre is seen in front, with a pleasing expression of musical devotion: the other two on each side of this figure, are waiting to take up their part of the anthem. The angel to the right of these three, seems just beginning to open his mouth, to take up his part of the concert. The two other angels, to the left of the picture, are in shade: they are silent also;

but the one to the right points to the place of the book with his right hand, where they are immediately to begin their part. Raphael has introduced the use of books, to convey more distinctly the idea of an anthem, joining song to harmony.

The two angels in shade have dark draperies on a light ground. The ground on which the chief group are, is more resplendent, and of the same warm, gold-like colour with the sky in the Transfiguration. The draperies of the angels are lighter than the ground: their robes are silver-white, delicately diversified; the one to the right approaching to green. The principal figure in the

centre, is clothed in white, that resembles the brilliancy of silver, the shades tending to crimson. The drapery of the angel to the right of this figure partakes more of the colour of the ground, which is a bright yellow. The last angel, on the right side of the picture, has a white drapery with a deeper shade, tending to purple, but hardly perceptible.

The books foreshortened, and advancing before the figures, keeps them in a proper medium; while the dark colour, of the principal book especially, makes the draperies of the angels appear more brilliant.

All the figures in this upper part of the picture are little more

than sketched, that they might have that indistinctness which is produced by distance; thereby to prevent that division of attention, which equal finishing would have produced in the spectator.

The figures which constitute the lower and principal part of the picture are five.

St. Cecilia, the chief figure, from which the picture takes its name, is dressed in a robe of cloth of gold, of figured work, the particulars of which are seen indistinctly. Below this robe is another, thin like gauze, which covers her feet to the toes, under which they also are seen indistinctly. As inventress of the organ, she holds this instrument in

her hands, in its first small form, thrown obliquely to the left of the picture. Her head is also inclined to the left, while she is looking upwards to the place from whence the celestial music is heard. In the expression of her attention is seen her skill in musical composition, accompanied with a joyful transport, produced by the united effects of elevated devotion and celestial harmony. The form of her countenance is beautiful, and the expression easy, simple, yet sublime, and engagingly graceful.

It was not the intention of Raphael to render this his principal figure the most perfect in all respects; but, as the effect of mu-

fic is chiefly perceived in the countenance, he has exerted his sublime genius and superior art in the air of St. Cecilia's head, in the expression of the eyes, and in the form and expression of the mouth; in the attention that marks her judgment, in the triumphant pleasure of her sentiments, produced by her skill in musical composition; in the refinement of her sentiments of devotion, unmixed with passion, unmixed with imagination; and joining in the harmony of angels with seraphic piety.

Raphael requiring little of the spectator of his picture, suddenly seizes him with sublime en-

thusiasm, if his dispositions are suitable. Every spectator who possesses such kind of sensibility, feels the effects of this picture. Nor is it needful that the spectator bring along with him skill in painting; such dispositions as are susceptible of the impressions of the beauties of original nature, will produce the same effects. If he comes with a disposition to find out faults, and to depreciate, this bias will prevent such a spectator from judging soundly, and from feeling the sentiments inspired by beautiful nature, elevated expression, and gracefulness of manner.

It has been observed that there is an anachronism in this picture;

and it hath been said, as an apology, that the five saints here represented, are the patrons of the monastery for which it was done. Supposing this to be the case, Raphael had no choice, but either to decline, or follow the plan of his employers.

It is certain, however, that Raphael made a drawing of this subject, which was engraved by Marc Antonio; and in the print appear angels with musical instruments; which circumstance alone, proves the print to have been done previous to the picture: and perhaps a sight of the print occasioned Raphael's being employed to do the picture; as the sight of a pattern may give

occasion to working a carpet or piece of tapestry.

The first print of the Transfiguration was also engraved from a drawing, as appears from its many variations and imperfections, when compared with the same composition improved.

The younger Mr. Richardson describes this picture in his travels; but it appears from his observations, that his description is not taken from the picture itself, but from the print of Marc Antonio, after he had forgot the picture; for he describes the angels as having musical instruments, which is only true of the print. His observations consist of a number of faults which he finds in the pic-

ture; not one of which are true of the picture here, but they are all just with respect to Marc Antonio's print, from which he undoubtedly took them. He concludes his criticism by affirming, without giving any reason, that notwithstanding the faults he had found with this picture, it was inferior to none of Raphael's, not excepting the Transfiguration.

With respect to the anachronism before-mentioned, nothing is more common in the works of the painters than anachronisms, that dishonour their subjects; particularly, bringing monks of the different orders into the presence of the Virgin and infant Jesus, in compliance with the spiritual va-

nity of their encouragers. But in this picture Raphael brings down a concert of angels, and faints from heaven, distinguished by their superior piety and sensibility, to dignify St. Cecilia, and call forth her virtues.

Nearest St. Cecilia, on the left, is St. Augustin; he appears in profile, with the circle of sanctity over his head. His hair and beard are of a brown colour, tending to red; the crown of his head is bald; he holds a crozier in his right hand; he is dressed in an ecclesiastical robe, adorned with gold; his left hand is lifted up in admiration; his eyes are directed towards St. John, and he seems waiting in suspense for the

answer of a question, desiring St. John's opinion of the celestial harmony; on whose countenance is painted a divine extacy, which seems to overpower him almost to distress: this effect is very different from that skilful attention and easy joy so remarkable in the countenance of St. Cecilia.

Raphael has preserved the same likeness of St. John which we see in his pictures of the Transfiguration, and the carrying of our Saviour to the tomb. He is also distinguished by his eagle, which is in deep shade, and his bill open.

The hand of St. Augustin that is lifted up, has been painted more remote from his breast, and

more to the left side of the picture; which would have been more rhetorical, that is, more vividly expressive of his admiration; but Raphael stood in need of the place where he first painted it, to advance the breast of the Magdalene a little more to the right of the picture; and he covered this hand first painted, with a piece of drapery not in the design of the picture. This alteration appears from a thumb belonging to the covered hand, which is visible by a near inspection; and is a presumption of its being prior to the picture at Bologna, since no pentimento can happen after a painter has fully settled his composition. It may be also observed,

that this hand is more fully seen than in the Bologna picture, and at a greater distance from the breast of Magdalene.

On the left side of the picture is Mary Magdalene. Her right foot is upon a musical instrument lying on the extremity of the foreground; her left is thrown back; and her toes come very near the lowest part of the foreground.

In the Bologna picture, her position is behind all the musical instruments; the effect of which is not so good, nor so agreeable to the painter's intention in balancing the figures of one side, with the figures on the other, by similarity without sameness a-

greeably varied into contrast. This observation makes it doubtful, notwithstanding the pentimento, whether this picture might not be done later than the Bologna one, as improvements are the effects of second thoughts. She holds the vase of ointment in her hands; her head and neck is covered with a thin drapery of a brown colour; her robe is of a light red, which appears almost white, except in the shade; the folds are large, and wave in serpentine forms. Her body is seen in profile.

In the air of her head there is an unassumed dignity; no feature of her countenance altered by the music; she seems like one newly

arrived, and beginning to listen to what she has not had time to comprehend, or feel in its full power. There is a happy ease of manner in which her head is supported by her fine neck and sloping shoulders. Her eyes are turned towards the spectator; her countenance is not quite in front, but more than three quarters.

On the extremity of the picture to the right, stands St. Paul. His hair is black, his complexion brown, and colouring warm: he is inwardly recollected, endeavouring fully to possess within himself the celestial devotion and harmony. The manly dignity of his appearance is strongly distin-

guished from the female elegance of the Magdalene, both pre-eminent in their kind. He is known by the parchments, and the sword, on which he leans his left hand; his right is lifted up towards the lower part of his face; his eyes are almost closed; his head, reclined downwards, is seen in profile; his inner robe is green; his red mantle falls down in large folds until it rests upon the ground.

On the foreground of the picture are variety of musical instruments, scattered, and partly broken; in the midst of which is a base viol, the strings of which do not appear. These instruments are thus scattered and despised by

the persons who formerly respected and used them, and who now see their inferiority, when compared to the music of angels.

The picture at Bologna has more foreground, by which the musical instruments have abundance of room, without leaving any part to be supposed ; whereas, in this picture, some parts are cut off by their nearness to the extremity.

In the picture at Bologna there is a light blue sky in the background, behind the heads of the figures, and ascending up to the clouds on which the angels repose : all this is completely dark in the picture here.

Also, the form of St. Cecilia's face is more oval; and in the picture at Bologna more round.

In this picture the draperies produce a most beautiful harmony; the carnations are of a brown and warm colouring, transparent, and altogether worthy of Raphael; and, far superior to the colouring of any of his disciples, prove completely that this is a capital work of Raphael. The identity of the style shews as it were his hand-writing; the thoughts, his mind; the sublimity of invention, his genius and judgment; and the pure and noble sentiments it inspires, can only flow from those he felt when

he composed; for the noblest effects of moral painting, are produced by sympathy in congenial minds.

If the human soul was formed only a little lower than the angels, and crowned with glory and honour, we are then in the dispositions intended by the Creator, when most disposed to join with saints and angels in their harmonious songs of praise and thanksgiving. How properly then is a painter employed, who awakens in the human mind, by his imitations, the conscious feeling and exercise of these powers, by which we are allied to all that is divine!

RAPHAEL'S PICTURE

OF THE

TRANSFIGURATION,

on cloth ; seven feet three inches and a half in height, by five feet three inches in breadth : prior to the larger picture, on the altar belonging to the monastery of Montorio in Rome ; and formerly in the collection of Cardinal Richelieu.

Although the picture here is on a different plan, the disposition of the figures is very little altered in the great picture. The many variations in other respects will appear in the observations that follow.

This picture and the Roman were both the property of Julius de Medici, afterwards Clement VII; who employed Raphael to execute this subject, as appears by the portraits of his two nephews, who are painted at the extremity of the right side, with expressions suitable to their being spectators.

The pictures of St. Cecilia and the Transfiguration have become so famous, that Ludovico Dolce glories in having them in Italy. The Abbe du Bos says, that the last is little less known than the *Aeneid* of Virgil. But an original picture, like a manuscript, is confined to one place: could it be multiplied with the same advan-

tage that a book may be printed, and with the same moderate expence, it would have an immense advantage in speaking to the eyes the universal language of all mankind.

This subject presents such a multitude of observations, that it is more easy to be prolix than to be concise; what I would wish to do is, to describe this picture with simplicity; and, in the second place, to point out the differences betwixt this and the Roman picture; more particularly those which prove the priority of this picture.

We shall begin with the lower picture, and particularly with the group on the left side.

The principal figure of this group is a youth, subject to an epilepsy. This disease is distinguished from possession by St. Matthew; who says, that our Saviour cured all manner of diseases; and enumerates those who were lunatic, as different from those who were possessed. If we may trust the father's account of his son, his disease was not a possession, but a lunacy; for his words to our Saviour are, "Lord, have mercy upon my son; for he is lunatic, and fore vexed; for oft he falleth into the fire, and oft into the water."

To understand this picture, we must suppose, that when this youth was brought to the disci-

ples, he was free from any attack of his epilepsy; when they apply to the disciples to cure him, they made known his case by narration. This gives occasion to Judas to question the truth of their story; and to the company who attend the epileptic, to take pains to convince the disciples of the truth of their narration.

While this is going on, the youth is seized by a fit; upon this occurrence, those of his company who see his situation, look to the disciples, and point to the youth; and those, who by their situation do not see this accident, continue to narrate, to confirm, and to move the disciples by persuasion.

On the foreground Raphael re-

presents the mother kneeling, humbly supplicating the disciples, and pointing to her son, who is now seized with a return of his fit, and seems to say, Behold that distress with your own eyes, which you were unwilling to believe. Her face is seen in profile; and she points to her son with both hands; her left arm and shoulder are uncovered; her robe is of a light red colour, and her mantle blue; the light that falls upon the red robe renders it so white, that all fierceness of contrast betwixt the red and blue colours is taken away.

On the right side of the youth, a woman, who appears to be kneeling, also points to the youth.

She is supposed to be his aunt. Her countenance has all the eloquence of unaffected distress; accompanied with an eager desire of impressing the disciples with the same sentiments. Her drapery is green, without brilliancy; and makes a gentle transition from the blue that is near it.

Nearest the mother is the epileptic youth, supported by the father, who prevents his falling to the ground. His only drapery is a cloth of light blue, which, fixed about his waste, falls down a little below his thigh. The light that falls upon this drapery renders the colour so different from those formerly mentioned, that one is sensible of the poverty of

language, and its want of copiousness to express the endless effects that mixture gives to colours of the same denomination: for the painter is thus enabled to present the spectator with variety, gentle transition, fierce contrast, and pleasing harmony in the disposition and union of the whole.

In the expression of the youth there is no fury: his convulsions, with which the disciples are supposed unacquainted, cause surprise, mixed with pity. His eyes thrown up to heaven, have the expression of the involuntary prayer of nature in distress; his right arm is lifted up, and his left thrown downwards; his hand spread, and fingers so disposed as

to mark the involuntary spasms; as the swelling of his muscles, marks the convulsive impulses of his distemper.

The father's robe is green, and his mantle yellow; but so kept under, that the verdure is like that of a dry plant, that has lost its freshness. The eye of the father looks with eager intentness upon the disciples; and his head, bending a little forward, heightens the expression. Neither faith nor hope have entirely left him, which still are seen in the eyes, and upper features of his face; but in the expression of the mouth, you see the moment that doubt and anxious fear begin to deject him.

In the deep shade, between the mother and the young woman who points to the boy, there appears the head of a man advanced in years, but not yet hoary. He seems thoughtful; his face is not so much turned to the disciples as his eyes: the subject of his meditation is perhaps the consequence of their applying; and the expression of his face seems to say, I fear they will never be able to perform this difficult cure,

A little higher in the picture. beyond the person just now mentioned, there is a man with an earnest countenance, both hands open and lifted up, bending forward to the disciples, and looking with an attentive eye, seems ear-

next in relating to them how often he had seen him fall into the fire and water.

And behind the father, in the extremity of the picture, a man, with his right hand lifted up, and mouth open, seems to be confirming, with great solemnity and ardour, the truth of the narration.

There are three other younger figures remaining, whose expressions have the same tendency, diversified and subordinate; whom we shall leave at present to turn to the right side of the picture.

The figure on the foreground of the group of the disciples is St. Andrew, the brother of St. Peter. His robe is blue; his mantle orange,

approaching to a gold colour. The light falling strongly on the drapery of his right arm and shoulder, resembles silver tinged with blue. His hair is grey, and a small part of his head bald; his neck and part of his breast uncovered; his right hand holds a book, which is open; he is said to have been mighty in the scriptures: his left hand is stretched out and open; the arm is covered with a yellow drapery, the folds of which are finely disposed, in order to render the fore-shortening easy and natural. He is seated upon the ground; and in such a manner as deceives the eye, so that the cloth entirely disappears, and he seems to be

TRANSFIGURATION. 35

sitting on real ground. His right thigh and leg advance obliquely to the foreground of the picture; his foot rests upon his heel, and appears to be seen all round, the upper part in light, and the sole in shade. His attitude and looks indicate the first moment of surprise, produced by seeing the situation of the youth.

On the extremity of the picture, immediately above the brother of St. Peter, and a little beyond him, there is a back view of a disciple; who points upward with his left hand, and seems to be asking the venerable person nearest him, whether they shall advise the friends of the youth to go up the hill. The drapery of

this person, which is a very warm red, would make a very fierce contrast with the blue robe of St. Andrew, but Raphael has interposed his orange-coloured mantle between, as a middle colour partaking of both. The mantle of this figure is a mixture of red and green, both faint and broken, and comes between his red robe, and the light blue mantle of the figure he addresses; whose hands are lifted up and open, looking towards the person who addresses him, seeming to say, I dare not venture to advise.

The blue drapery of the figure seen in front, which immediately follows, is much more brilliant.

His hair is gray ; and his countenance has the character of open uprightness, and unaffected simplicity : he seems humbled with the consciousness of their present weakness.

Immediately beyond the brother of St. Peter, arises a middle-aged man ; whose face is seen in profile ; the hair of his head and beard is black. He looks toward the father of the epileptic, and is surely telling him, that the person who alone could perform the cure, was on the top of the mountain ; for, with his left hand, which is nearest the declivity, he points toward the summit of the mountain. The red mantle of this figure has a broad light up-

on it; but partakes much more of the brown, than the red drapery of the figure formerly mentioned. The strength of the light on this figure is so managed, as to prevent its coming too far forward, by which it would have pressed the figure on the foreground; by having less light than it now has, it would not have had sufficient detachment from the back-ground of the picture, nor from the others which are nearest this figure.

The four figures that remain of this group have all less brilliant draperies; the two lower figures have, the one a brown robe and dark mantle, partaking a little of the lemon colour; and

the other, a mantle which covers his knee downwards, on which a light falls upon a faint blue, resembling the colour of a night-sky; his robe is brown, partaking of a chesnut-colour.

The appearance of these two disciples make a fine contrast; the one venerable with age, the other engaging with youth. In the attitude and face of the old man is seen pious admiration, produced by reflections on the afflicted object; his hands are lifted up and spread, as one adoring the depth of divine providence in the distresses to which mortals are liable. The younger disciple resembles St. John, and is probably intended for St. Thomas; he stands

bending forward that he may see the convulsions more distinctly ; and by inquisitive inspection, and intenseness of thought, he endeavours to discover the cause of the disease.

Of the two upper figures, the one to the right is Judas ; his mantle is of a faint blue, of the kind last mentioned ; upon which a faint light falls , which detaches this person from the mountain behind, and from the adjacent figures. Judas, who does not see that a fit has seized the youth , appears , by the expression of his countenance, to disbelieve, and, with an air of contempt, to treat the story as fiction.

TRANSFIGURATION. 41

A disciple, standing at his left side, looks about to him with an upbraiding air, and points to the boy in the fit; as if he was saying, You need only look to see the truth of the relation. Judas hath turned towards the epileptic youth, but his eyes are closed.

Raphael's choice of uniting the two subjects, puts one in mind of the thought, That it is dangerous to shew man alone either his greatness or his littleness, lest the one exalt him above measure, by making him forget his dependence; or the other discourage him, so as to quench that ardor of aspiring after the perfection of his nature; which is necessary to ful-

fil the intention of his Creator : but by shewing him both , he learns to be humble without being mean, and to be exalted without being proud.

The fine arts have their source in the nobler perceptive powers of human nature ; they are thereby fitted to produce noble impressions on the mind. Those works do the greatest honour to a great artist which have been successfully executed on the purest and most interesting subjects ; for the pleasure is allied to, and always partakes of the nature of the sentiment from which it flows.

The subjects of these pictures are capable of union, because of the agreement of time and place :

they are properly united, because the transition from affliction to consolation is sweet to human nature; every distressed mind reads these words of our Saviour with delight, "Blessed are they that mourn; for they shall be comforted."

Would not the subject of the lower picture, if painted by itself, make a melancholy one? Can we forbear to feel for the disciples, who are exposed to shame? or refuse to sympathize with the father, deeply afflicted with the distresses of an only son? And how are these distresses multiplied, when we look round the group of afflicted relations?

Nothing is more sweet to the

generous mind, than the removal of distress from his fellow-creatures; nothing more afflicting than the view of exquisite distress, which no spectator can remove. What could be better imagined to console the mind than the union of these two subjects? See that disciple, who rises up with humble dignity, saying, Be comforted; He is upon the summit of this mountain, who will heal your son, and make joy succeed to your sorrows.

The scene of the lower picture being at the foot of the mountain, brings it nearer to the eye of the spectator, and thereby engages and fixes his attention. The composition is so perfect, and

TRANSFIGURATION. 45

contains such a beautiful variety worthy of observation, that the intelligent spectator must be engaged to make many useful reflections: after which he will naturally turn his eye to the upper picture; the propriety of which will then more easily occur to his understanding; and he will also feel this propriety by the elevated consolations it will pour into his prepared mind.

Language records past transactions, and can describe what the eye hath not seen, and what no painter can paint; but the subject of this picture, being a divine vision, in the hand of Raphael, it is the triumph of painting: for his endeavour is no less

than to place the same before the eye of the spectator. Bold attempt of a mortal with the frail materials of colours ! How glorious for him, that it is by all esteemed the best, as it is the last of his pictures !

The dark shade which rests on the declivity of the mountain, separates the lower and upper groups, and gives repose to the eye ; and, by the dark contrast, heightens the splendor which surrounds our Saviour in his transfiguration.

Raphael has prudently brought the upper subject nearer the eye, by diminishing the height of the mountain : had he done otherwise, he would have thrown the

picture of the transfiguration at such a distance, as would have diminished and weakened the representation to such a degree, as to have produced little or no effect upon the spectator. As they are the best laws in a state that introduce most good, and admit least evil; so they are the best rules of painting which produce the best pictures, with the most inconsiderable defects.

The privilege allowed to poets is also allowed to painters. They may feign what does not contradict any established historical relation in subserviency to a noble effect; and introduce unauthorized circumstances where history is silent. In this picture Raphael

places our Saviour in the air, as in the Ascension and Last Judgment; and thereby has greatly heightened the beauty of his picture, and rendered the lowness of the mountain little attended to.

The sky is of a warm, and bright yellow colour, resembling the glory that is sometimes, by painters, thrown round the head of our Saviour. It does not stream in rays from the body of our Saviour, but is gently diffused all around, and rises to greater splendor in proportion as the light falls more strongly on the picture; yet its splendor is inferior to the brightness of the raiment of our Saviour; which, one Evangelist says,

was white as light, and that his face did shine as the sun.

And here perhaps it will not be improper to mention an effect of the light of the sun coming obliquely on the picture, and heightening the expression beyond description, and beyond the imagination of all who have not seen the picture in that state.

This choice, in keeping the brightness of the sky inferior to the brightness of the figure, is agreeable to the history, favourable to the relievo, and attracts and fixes the eye of the spectator on the grand and chief object.

This light is also reflected on Moses, and more brightly on Elias; extends in a lesser degree

so as to make a warm sky on the landscape to the left of the picture; and reflected on the foreground of the mountain, makes all the parts not illuminated appear more dark. The rays are stronger than the eyes of the three disciples can support.

On the right side of the picture, St. James is placed upon his knees; his body bowed towards the earth; his head and his hands raised a little upwards; his right hand conceals part of his face: his robe is light blue, and his mantle green. His air, expressive of humble adoration, all natural, and all profound, may perhaps have been seen by Raphael in real life, in some devout character.

TRANSFIGURATION. 51

The robe of St. Peter is deep blue ; his mantle yellow, approaching to an orange-colour ; his hair and beard are grey. He sits upon the mountain ; his left leg is stretched out towards the left side of the picture, and the inner part of his foot is seen ; his right knee is bowed, and the foot rests obliquely upon the ground ; his head, and the upper part of his body is thrown to the right of the picture ; and he seems to lean upon his left elbow ; his face is seen in profile, turned upwards ; and the eye towards the spectator shut ; the back of his hand covers the other. By his position one may suppose, that he was looking to-

wards our Saviour; but, overpowered by the splendor, he shuts his eyes, and lifts his hand to cover his face.

The robe of St. John is a light sky-coloured blue; his mantle is of a red, resembling the colour of a ripe cherry; he sits upon the mountain, with his face toward the right of the picture; his feet are not seen, and his legs are covered with the red mantle; the view of his right foot is intercepted by St. Peter; his left knee is bowed, and rests upon the mountain; a little of the foot is seen in the deep shade: his face is turned downwards; his left hand stretched out and spread, advancing towards the eye of the spec-

tator obliquely to the left of the picture, is foreshorten'd: the view of his face is in profile; and, except a little on the left side of his forehead, is in shade.

In order to defend his face from the light, he has lifted up his right hand, and placed it on the upper part of his forehead; his arm forming a semicircle, the light falls thorough it upon the blue drapery that covers his breast. The whole figure is an example of masterly execution in the foreshortening, in the management of the light and shadow, in softness of painting, in ease, propriety, and admirable roundness.

Altho' the two nephews of Ju-

lius de Medici do not belong to the subject, they were painted there by the order of that cardinal, to shew the affection of the uncle, that being painted by the hand of Raphael, and placed in so capital a picture, their portraits might be preserved to posterity. They both kneel upon the ground, and are supposed spectators of the scene; and to help us to imagine this, we must forget that they are the nephews of Julius, and suppose them to be Israelites by accident on the mountain.

The elder is nearest the foreground; and the younger, to be seen by the spectator, is brought nearer the centre of the picture. The face of the younger is mostly

TRANSFIGURATION. 55

in shade; the light falling only upon the right side of his brow and hair; the colour of his robe is red, and the linen of his shirt is seen extended about his wrists; the tips of his fingers touch each other, his hands being lifted up in an attitude of devotion; the air of his head, and the expression of his countenance are devout, like one employed in silent prayer.

The robe of the elder is nut-brown; his shirt appears round his neck and wrists; his left hand is open towards the spectator, and the back of his right is seen, softly taking hold of his robe. The cast of his eye, the air of his head, and the spreading of his hand,

all denote admiration and devout supplication. The countenances of both are slender, of pale complexions, and without beards.

No part of these figures is cut off by nearness to the extremity of the cloth, there being space down to the knees beyond the figure nearest the foreground; the long robe prevents the form of the thighs from being seen; and the legs going to the right, are only supposed.

Behind these two nephews is a small grove of trees, which rise tapering in a pyramidical form.

On the right of our Saviour is Moses; raised up into the air, yet considerably lower than our Saviour. His robe partakes of a sea-

green colour, the shades tending to purple; his hair and beard are grey; his head is thrown back, and looking upwards; his forehead is more fully seen than the lower part of his face, which is almost a profile; his hands support the tables of the law; his right knee is bowed, and his left a little also; his drapery is blown by the wind towards the right of the picture. His whole attitude is expressive of reverence to our Saviour.

Elias has a sky-blue drapery, on which the light falls so strong, that the real colour is best discerned in the shade. Below this drapery is another, that appears on his wrists and breast, of a red co-

lour, covered with light. Before his breast there is a book, the lower part of which is supported by his left hand, and the upper is taken hold of by the right. He is looking upwards with great attention to our Saviour; his face is seen in profile; his hair and beard are grey; his right knee is bent, and thereby his leg is raised, and his foot thrown back; his left leg is nearest the eye, and seen in front; the foot and toes coming forward.

In the figure of Elias there is a pentimento; that is, the painter, after he had begun to paint a member in one place, not being pleased with the effect, altered his opinion, and painted it in ano-

ther, leaving the marks of his painting where he had first begun.

One who copies a picture is solely occupied in imitating what is before him, and has no right to introduce any thing new from his own fancy: a *pentimento*, therefore, belongs only to an original painter, who paints from the ideas of his own mind; and he is more liable to these alterations before he has fully settled the minuter parts of his composition. These *pentimentos* abound in original sketches, drawings, and *botzos*; and also occur more frequently in the first enlargement of pictures: and when they are discovered, contrary to the in-

tention of the painter, are evidences so much the stronger ; as all suspicion of imposture is taken away.

This pentimento occurred to Raphael in painting the right foot of Elias, which is thrown beyond the other ; he had begun to paint it near the left, but observing it would have a better effect if stretched to a greater distance, he began it anew ; and in his second essay, he had begun to paint the forepart of the foot nearer to the right of the picture than where it is now painted ; this appears from the first adumbration of the foot, without light or shadow, which remains in the place where he first began to paint ; and from

the light adumbration of the forepart of the foot in the second essay.

Both of these are covered with warm yellow sky; were unobserved for above twenty years, and would never have been taken notice of at all, if the engraving the picture had not occasioned its being brought to a strong light, and very narrow and particular inspection. It was discovered by a painter while he was making a drawing of the principal figure.

A painter is like the author of a book; when he repeats a picture, he alters and adds at pleasure: these alterations and additions prove posteriority, and the want of them priority, equally in both.

The highest figure in the picture is our Saviour, self-supported in the air. His drapery, except in shade, appears a pure white; he is seen in front, a little turned to the right; his feet are without sandals; his left leg is thrown back obliquely to the left of the picture, and in shade; the light falls upon his right foot, and the uncovered part of his leg is shaded by the drapery; his arms are stretched out; his hands lifted up and spread; his drapery is partly blown by the wind to the left, the shades of which are blue. His head is covered only with his hair; his countenance is young; his eyes, and every feature, are strikingly expressive of goodness,

and of a divine serene felicity ; executed in a manner more resembling inspiration than human art.

The idea according to which he painted must have been divinely sublime ; the power of expressing such an idea upon canvas astonishing ; the manner no less surprising by its delicacy and simplicity ; for it seems to have been produced with little labour ; nor can the art by which he produced so marvellous an effect be traced : it has this characteristic of the sublime, that it always pleases ; and always strikes the mind with pure and divine sentiments.

Here it may be properly in-

quired, What time of the transfiguration has Raphael chosen for his picture? The answer is, Towards the end; immediately after hearing the divine voice: for it was upon hearing it that they fell on their faces: this appears evident from the fifth and sixth verses of the seventeenth chapter of St. Matthew. “ While he yet
 “ spake, behold a bright cloud,
 “ and behold a voice out of the
 “ cloud, which said, This is my
 “ beloved son in whom I am well
 “ pleased, hear ye him. And when
 “ the disciples heard it, they fell
 “ on their faces, and were fore
 “ afraid.” And immediately after it is said, “ That Jesus came
 “ and touched them, and said,

“ Arise, be not afraid.” This whole narration shews evidently, that the time of the picture is soon after hearing the divine voice.

Having finished the description of the picture, we beg leave to offer a few reflections.

God has so connected divine things with human, that it is very often out of our power to point out any line that divides them. The wonders of providence are unceasing ; yet, without record, they are lost in oblivion.

In the early ages of mankind these records were unlettered stones or hieroglyphics, that became obsolete and unintelligible

when the key that opened them was lost.

The knowledge of letters furnished the means of recording whatever is useful or pleasant to mankind: and the art of painting, by addressing the eyes, speaks the silent and universal language of nature; and makes more or less impression on all mankind. Like music, poetry and eloquence, it may be abused; and, like them, it may be rendered subservient to virtue and happiness.

To how many millions of men has this very picture been known? And certainly so divine a subject could not be called to mind by so many without some good impressions: for the subject of the

TRANSFIGURATION. 67

transfiguration was to them who saw, and is still in some degree to those who believe, a foretaste, a pledge, or image of that life and immortality, which St. Paul says, is revealed by the gospel. And indeed, the conviction of it ought to be co-natural to the human mind, because life eternal is connected with the knowledge and love of God.

When the human soul has attained to the divine resemblance, it spurns at evil, and embraces all good. It discerns the difference between an animal and a divine life; and knows that the one is corruptible, and the other immortal. But this is the lot of few of mankind. The most noble

reasonings on the subject of immortality require greater penetration and judgment than the bulk of men possess. And who was there ever so enlightened, that did not long for a divine teacher?

By the law of Moses all evidence was to be by the mouth of two or three witnesses. This miraculous vision our Saviour intended to be recorded, as appears by his injunction, that they should tell the vision to no man until the Son of man be risen again from the dead.

In what a glorious point of light does the transfiguration and resurrection of our Saviour place the Christian religion to all who

TRANSFIGURATION. 69

believe! And who can doubt the veracity of those evangelists, who record their own weaknesses, their own imperfections, and their own shame, without disguise, without extenuation; with simplicity of words, and pure simplicity of heart?

Having attempted to describe the picture of the transfiguration before us, we shall now endeavour to point out the chief differences between this and the Roman picture. This attempt would be less incomplete, and less inaccurate, were the two pictures placed by each other.

We shall begin our enquiry with the foreground; which is

considerably larger in the great picture, and altogether of a different form. More than one half to the left side is illuminated with a strong light; which, in the picture before us, is wanting or altogether dark: this foreground, for above one half to the left, of the Roman picture, is adorned by a flowery vegetation; on the picture here, there is little vegetation, and the verdure is very imperfect and barren in its appearance.

Before St. Andrew, on the right, water appears in the Roman picture, and light reflects on the water: in the picture before us, there is no water.

Below the book of St. Andrew

TRANSFIGURATION. 71

there are two round bags, which appear to be leather, and upon these he also sits: there is only one in the picture before us.

His mantle advances to the left of the picture considerably beyond his right foot which is stretched out, on which a light falls: in this picture the folds are different, and in shade.

The folds of the drapery of this figure are more numerous; but in the picture here they are fewer, and appear more completely beautiful. There are parts of the mantle in the light, which are in shade in the picture before us.

The mother is at a considerable distance from the extremity:

in this picture the left foot, which appears behind, comes so near to the extremity of the cloth, that he had not room left to paint the toes.

In this figure the numerous folds of the drapery in Dorigny's print have a disagreeable effect; which would have made me suspect his fidelity, had they not been the same in the print of Thomassin; in the picture here they are different, not so numerous, and the effect more graceful. The dress of her head is more particular, and the light stronger that falls upon it, than in the picture before us; which is so moderate as to approach to shade.

In the extremity, to the left of the foreground, there is a piece of rock broken perpendicularly down: in the picture here there is no rock.

The youth, to express possession, is furious; he is of a strong Herculean make; his muscles swell more, and the fingers of his left hand are drawn further back; his figure and expression inspire terror, yet none appear to be afraid; which is perhaps owing to the picture's being first planned without any object of terror: for in the picture before us the epileptic is not terrible, he is not strong, he is not furious; nature in him seems to call for aid in the last moment

of consciousness, before he falls down into insensibility; there to remain till the reviving moment return.

The father who supports him appears in despair: not so in the picture before us; faith, hope, and the desire of having his son cured, still remain; while fear of disappointment, approaching, begins to seize the lower part of his face.

The person who narrates his case, has a different form of countenance; he wants the *naïveté*, and has something like grimace; and, in all these respects, removed from the honest simplicity of this figure in the picture here. Yet both Thomasin and Dorigny

TRANSFIGURATION. 75

concur in giving the same likeness, not only to this figure, but, with little or no variation, agree in their representation of the whole picture.

The man who lifts up his hand to confirm the narration, wants that dignity of character, which we see in the picture before us. He has an uncivilized, and even wild air. There is also something different in the arm and hand, and in its position.

Behind this figure there is a woman, who looks over his shoulder; her left hand takes hold of the drapery that covers her head, which is of a blue colour; her head inclines to the right; her mouth is open, and her eyes are

directed towards the disciples. This head in the picture before us is beautiful, and the expression is nature. The lifted-up hand of the last-mentioned figure, being more oblique in this picture, affords her head a larger space, and is more removed from his arm; the form of her face is longer; and the drapery on her head of a darker colour: nor does this figure stand so high on the mountain as in the Roman picture.

In the highest and most remote part of this group, there is a young man; whose left hand is lifted up behind the lifted-up arm of the man who confirms the narration; it is a back view of the hand: the head is thrown

towards the mountain, the eyes looking upwards. The place in which the head is painted is lower in this picture. The figure is altered in the Roman picture; and the reason of the alteration is obvious; for as it stands in the picture here, neither his face nor his looks are directed to the disciples; but, by the alteration, he is made to join in the address to them.

Let us now turn to the group of disciples on the right of the picture.

The disciple to the right, at the back of St. Andrew, does not approach so near the foreground, and is more in profile; there is a greater length of his back seen; there is no division of the hair;

and there is less light on this figure than in the Roman picture.

In the following figure, who stands and points up the hill, there are folds upon the right shoulder, where there are none in the picture before us.

In the young disciple who immediately follows, all the drapery, from his elbow to his foot, is kept back by means of a very deep shade, which disengages it from the stretch'd-out arm of St. Andrew, and brings forward the thigh and leg of the venerable old man who sits by him; whose light drapery, tending to blue, forms a contrast. And the heads of these two figures are so beautiful in the picture here, form so

delightful a contrast, and are so very different in the prints, which agree together, that we cannot presume to account for the variation, without supposing them done after different models.

There is more light thrown on the five remaining heads of this group, than in the picture before us.

The second figure, whose hair is dark, is represented by the prints to be a light grey in the Roman picture.

The figure which follows is the one who points up the mountain; in the prints his hair is dark, and beard grey: in the picture here both are dark.

In the prints Judas's hair and

beard appear to be grey: in the picture before us they are dark brown. In the prints Judas's face is near a front view: in this picture it is almost a profile.

The hair and beard of the disciple who upbraids Judas are represented as black in the prints: in the picture before us the colour and light are the same.

The prints give strength and finishing to the trees; which are very slightly painted in the picture before us. They have also shrubs where there are none, particularly behind St. James; and the trees have different relations to the figures than in the picture here.

In the prints the right hand

TRANSFIGURATION. 81

of the eldest nephew is so near the extremity of the right side of the picture, that three fingers are hardly seen: in the picture before us the whole figure is complete, the hand differently turned, and at least an inch from the extremity of the cloth. The forms of their faces are different, rounder, plumper, and older than in the picture here. Also the grove of trees under which they kneel is different.

In the great picture the sky which makes the background of the upper picture is brighter than the figure of our Saviour himself; the rays of light stream from his body; there is also a swell of clouds, a clearness tending to

blue, and a different form of the whole sky. In this lesser picture there is an universal glow of warmth in the sky, resembling the colour of gold, not near so bright as the raiment of our Saviour; and no light streams from his body.

In the landscape to the left of this picture, the first object that occurs is a group of buildings of a brick colour; the light falls upon them, and contrasts with the dark shadow on the herbage of the mountain. To the left of the buildings there is a rising ground, on which a gentle light falls, that is strongest on the summit: this ground is of a brown colour, but not so remote from

TRANSFIGURATION. 83

the green as the brick buildings. Behind these objects there is water, over which there is a bridge: this water is probably a river that goes round the back of the mountain; the windings conceal its source and termination. To the left of this river there is a peninsula; which rising in a circular form, seems covered with wood: upon the highest part there is a round tower: the light which comes from the right side of the picture falls upon this eminence and tower. Immediately behind, and going towards the left, there is a distant grove all green. Over-against the sky, on the remotest part of the picture to the left, appear the leafy branches of an

oak, the trunk not painted, but supposed: the intention of which is to throw back the objects in the landscape. Beyond the grove there is mountainous ground, of a dark green colour; terminated on the right by the water, and on the left by the extremity of the picture. On the right of this eminence appears a distant village partly in ruins. The landscape terminates with a warm sky, worthy of Claude Lorraine.

The objects of the landscape in the Roman picture, according to the prints which agree, are almost all different, and also in the arrangement of the whole.

The prints agree in the form they give to the left side of the

mountain; in the picture here it is not so perpendicular, nor so irregular and ragged.

In the prints the eye-brows of Moses are remarkably severe; and the knee of the right leg is cornered like an angle: but in this picture the drapery is so managed as to give it a more agreeable form.

The head of Elias is thrown more to the left, backwards; and his countenance and eyes are directed more upwards than in the prints, and more expressive of attention and veneration.

The intention of the tree by Elias has no connection with the subject; and in the prints it appears an obstruction, being so

near Elias that he seems almost to rest upon it: whereas, by the manner it is painted in the picture before us, he is completely above, without its touching him; it also answers the intention of rounding the mountain, contrasting with the bright sky, and giving distance to the landscape.

As the plan of Raphael in his last picture was to represent not a lunacy, but a possession; so, in the upper picture, his intention was to represent the countenance of our Saviour with all the greatness admired in Michael Angelo, combined with that sweetness and grace, in which he surpassed him and all other painters.

Vasari hints that this was Ra-

TRANSFIGURATION. 87

phael's design, but in words that are unphilosophical and improper*; nor painting, nor poetry, nor any thing can express what cannot be conceived. Mortals know not the essence of any thing; how then can they know the essence of the Deity; or the manner of

* Dipinse a Giulio Cardinale de' Medici, e Vicecancelliere, una tavola della trasfigurazione di Christo, per mandare in Francia, la quale egli di sua mano, continuamente lavorando, ridusse ad ultima perfezzione;—che aprendo le braccia, et alzando la testa, mostri la essenza, e la deità di tutte le tre persone unitamente ristrette nella perfezzione dell'arte di Rafaele, il quale pare, che tanto si restringesse insieme con la virtù sua, per mostrare lo sforzo, et il valor dell'arte nel volto di Christo, che finitolo, come ultima cosa, che a fare haveffe, non toccò più penelli, sopraggiungendoli la morte,

VASAR. Vite Pittori.

his existence from whom all things proceed?

In subserviency to this new plan, Raphael has represented our Saviour much older. This is evident not only by all the prints engraved after the Roman picture, but by two different pictures of the resurrection of our Saviour; in both which he has used the same countenance as in the Roman picture of the transfiguration. This likeness appears in one of them by the conformity of the prints; in the other by an original picture of the resurrection of our Saviour by Raphael, which at present hangs near his picture of the transfiguration before us.

These two pictures of the resurrection are not copied from one another; for they are not of the same form, nor is there a single figure or attitude of any of the soldiers the same. In the picture of his resurrection here, he is raised up into the air above the tomb; his left hand holds the ensign of victory, and his right is lifted up in the same manner as in the transfiguration, but less extended and more elevated.

If it is not too much presumption to offer an opinion on this subject, I would presume to ask, Whether every attempt in painting to dignify the human countenance beyond the limits of humanity, is not accompanied with

more or less severity ; and this inspiring fear, or even terror, must be less delightful than a countenance only expressive of goodness and celestial felicity ?

The human features are more fitted for the last ; and painting can represent nothing purely intellectual separated from matter. The powers of imagination itself are limited ; and painting can only represent the intellectual, moral, and divine qualities of mind by expressing the effects they have or may have upon the human body : to pretend to more is to be ignorant of the limits of human power and human art.

Whoever examines this picture with attention may discover what

pains it cost the author; for the whole surface, by frequent retouching, rises in the figures like a basso rilievo; there is a truth and simplicity proceeding from a patient and deep study of nature, which rather prevents surprise at the first view of the picture, but produces a growing admiration in the minds of those who love simplicity, and the genuine beauties and unaffected graces of truth and nature.

RAPHAEL'S PICTURE
OF THE
CARRYING OF OUR SAVIOUR
TO THE TOMB.

AN original and most capital picture, in his best colouring and manner; and of which there is no repetition, there being only one done prior to this, said to be rather less than half the size, in the Borgnese palace at Rome.

This picture is preserved in its original freshness, spirit, and force; and few of Raphael's pictures are so free from the injuries of time.

The dimensions are, five feet eight inches $\frac{1}{4}$ in height, by five feet eight inches in breadth.

The background of the picture

is a landscape; fresh, and highly finished; the lineal perspective is exactly observed, but the diminished and distant objects are seen more distinctly than in a modern landscape; that part of perspective being then not so well understood.

On the right side of the picture there is a very high mountain; to the left of the mountain distant hills, of a light blue tint: above is sky, partly blue, with white clouds; a distant clearness, the effect of the setting sun. There is a river, on the banks of which there are planting and buildings; and on the side a series of rocks, among which there is a cedar, exceeding tall and straight. On

the higher parts of some of these rocks there are buildings, and trees among them. On the highest rock, to the left side of the picture, stand the three crosses; two male figures stand by the middle cross, to which one of them points.

All the figures in this picture are complete to the extremities, which are almost all seen.

The figure nearest the foreground is the body of our Saviour, which is seen at full length. See, beyond the power of words to express, his face how pale, by the blood shed, and the greatness of his sufferings! The mouth is open; all red has fled from his lips; but the effects of

expiring agonies, endured with patient meekness, and unlimited resignation, still remain.

The body of our Saviour, with the wound in his side, engages the eye, and touches the heart. The upper part of the thighs is softly bound with a sash of silk, of a light pink colour; the rest, with the legs and feet, are uncovered; they are fully seen, and painted with extraordinary roundness; the traces of his blood, as it streamed from his wounds, are seen, and call the attention of the spectator. The form of the body, and the expression of the whole, attract the eye and mind by a kind of beauty and expression for which it is hardly possible to find words.

The noblest and most graceful figure of the men who assist at the funeral, is Joseph of Arimathea; he carries the upper part of the body, and supports the principal weight: the position of his feet and turn of his body, shew that Raphael has very artfully balanced this figure. He supports the dead body of our Saviour with a linen cloth, which he holds on each side, and is so placed as to prevent the body from sliding; on the breast of Joseph the head of our Saviour rests; with his left thigh a little advanced, he supports his body; across the arm of Joseph reclines the right arm of our Saviour; and in such a manner, as to shew that it is no

longer under direction: the arm is painted with great relieve; in the particulars of the parts distinctly exhibited. The wound made by the nail thro' the hand, engages the attention by its freshness, and by the contrast it makes with the paleness that surrounds.

Joseph's head is thrown back; his eyes lifted up; his countenance full of grief; and his grief appears mixed with a noble indignation, not passionate, but proceeding from the meditations of his mind. His head is covered with a turban; the colour of his countenance is fresh; the red and white artfully blended, so as to produce at once the natural and beautiful; his hair and beard are

ruddy. His robe is short, blue, and a little ornamented with gold; a loose drapery of white silk, lined with dark brown, hangs over his left shoulder.

The weight is chiefly supported by his right leg; and the perpendicular presses towards the heel; the left foot, which is thrown back, rests on its forepart; all the toes of the right foot are seen, being uncovered by the buskins, which reach upwards to the middle of the leg; and the rest is seen naked to near the middle of the thighs.

The next figure is St. John, dressed in blue, with a red mantle hanging over his left shoulder; in the shade his hands are lifted

up and folded; his body bending forward, so as to look on the face of our Saviour; his hair is brown; his face young; his looking downward makes his eyes appear almost closed. Great and tender is his grief; and on his cheeks are seen the trickling down of many a tear.

The St. John in the Transfiguration is the same figure diminished; and in the same drapery; but with a different attitude, and properly varied expression.

The figure next in order, and which is in part before St. John, is Nicodemus. He is an old man; in whose countenance the remains of freshness are more mel-
lowed than in the countenance

of Joseph; the hair of his head and beard are grey; his hair is not long, but curled. His robe is dark; his mantle, which is of a light yellow silk, comes over his left shoulder; a sash crosses his breast; his feet are naked; and the drapery which covers his legs is yellow; his head is uncovered, and reclines to the left; his face is seen almost in full view; his front large; his looks sedate; his countenance full of thought and stayed wisdom: there are no tears in his eyes, but a grief of profound meaning; his recollection and reflexion, rendered mature by years and experience, seem to make him unsusceptible of surprise or emotion.

The figure that next engages our attention is Mary Magdalene. More of her face is seen than a profile; the form of her brow is oval, and of greater height than breadth; her complexion is fresh and fair; her hair falls backwards, as it declines by her cheeks; the masses approach a gold colour, with a small mixture resembling the whiteness of silver; her hair comes round over the right shoulder, crosses her breast, and falls below her left arm; her open mouth seems to express her grief by inarticulate sounds; her eyes are open and large; encircled by a fresh redness from weeping; the drapery which covers the upper part of

her body is red, and that which covers the left shoulder is blue, tucked up in a knot on the upper part; her neck and breast is of an elegant form, such as we see in the most beautiful statues of antiquity. The expression of passionate grief in her countenance, and the fairness and softness of her complexion, are striking contrasts to the complexion and character of Nicodemus.

The last figure of this group is probably intended to represent an upper servant of Joseph of Arimathea; and after Joseph, supports the principal weight of our Saviour's body by a cloth coming round a little above the knees,

which he grasps on both sides. The distance from Mary Magdalene, who walks behind, is discovered by a light that falls upon her drapery and foot.

The position of this young man, and the inclination of his body mark an effort to walk firm; his left arm, being next the spectator, is seen below and above the elbow, the light piercing between his hands; his drapery is red, ornamented with gold; the sleeves of his white shirt are rolled up; his mantle is dark, short, and narrow; his buskins and sandals are red, the upper part adorned with gold; his right leg is in the light, and his left in

shade. The concern that appears in his countenance seems to be sympathy with the persons he sees in grief; his eyes are fixed upon them.

All these faces shew how remote Raphael was from what is called *manner* in painting. He never departs from the simplicity of nature in search of the grace which distinguishes his works. He knew that nothing is more contrary to grace than affectation; that all the graces are attracted by simplicity and propriety; and multiplied by selecting the beauties and variety of nature, and blending them with the beauties of the best antiques.

The different sexes, and the

various ages, have all beauties peculiar to each; even the grey hairs, and wrinkles of old age, may be compared to the mellowness of fruit ready to drop; especially when the soul has employed past years in the pursuits of wisdom and virtue.

The principal of the other group, which consists of four figures, is the blessed Virgin, who faints: her countenance is pale; her eyes shut, her mouth a little open; by the remaining red in the inner part of the lips, it appears that life is not entirely departed. Her body is supported by two maids; the one behind, clasps her arms around the Virgin's waist; the one before applies a

hand to each side, which support her breast below the arms.

The attention of the maid behind is divided; her head being turned towards the body of our Saviour, her grief proceeds from what she sees.

The other maid who supports is wholly occupied with the Virgin; her back is turned toward the spectator, and foreground of the picture; and her face toward the object of her care. Her face and body are so well detached, that the distance betwixt the Virgin and her seems to be real.

A small part of the Virgin's foot and four toes are seen; and of so pale a colour, that the fainting appears thereby to reach to

the extremities. Her left arm hangs over the shoulder of the maid on the foreground.

The maid, who supports the Virgin's head, has the expression of the most profound grief; the tears seem to flow fast down her cheeks. She is probably intended by Raphael to represent a relation.

This group being meant to be seen only in the second place, the colours of the draperies are all less vivid, and incline to the brown.

This picture has produced the most powerful effects, in bringing tears from the eyes of spectators, who neither loved nor admired painting.

It is described by Vafari in his life of Raphael, and by Raphael Borghini; and was engraved by Scalenberg at Paris. Some of Raphael's sketches were etched. There is an original drawing here of the whole by Raphael, never engraved; by which it appears that he has moderated the expression of Nicodemus, and the servant of Joseph in the picture; that the whole might have greater variety, propriety, and subordination.

THE preceding description may help the memory of those who have seen the picture, but must fall far short of enabling those who have not seen it to comprehend its merit and power; be-

cause Raphael has expressed to the eye by his pencil such diversified beauties of forms, such powerful and various expression, that perhaps even his own pen could not have clothed with words.

How much he surpasses other painters, who have attempted to represent the dead body of our Saviour, and the grief of those who attended him, may appear by the pictures in this very collection. There are three pictures by the different Bassans; but how dismal and gloomy! how deficient in nobleness, in every respect, when compared to this!

Even the famous picture of Annibal Caracci, which expresses the passion of grief with so much

vigour, is far inferior to this picture, in the dignity of the characters, and in the beauty of the forms.

Subjects of this nature can only be represented worthily by a painter of the most sublime and amiable conceptions ; otherwise they do not elevate our minds to worthy sentiments, but rather revolt imagination. Certainly the more interesting the subject, the higher the picture deserves to be esteemed when the painter, having exerted the power of genius, has infused all that merit into his work that can strike the imagination of an intelligent spectator with admiration and sympathetic feeling.

The painter addresses the understanding in common with the philosopher; he imitates the passions, and even the calmest affections, like the musician and poet. But as the power of a piece of music or poetry is not found in description; neither is it possible to reach the sublime and pathetic of this picture by mere words: and how difficult the subject itself is to treat worthily, the many unsuccessful declamations shew, which tend to degrade.

To relish any divine subject a man must bring a mind duly prepared; he must have a competent knowledge of those principles which set it in the truest and noblest light. On this

depends the worthiness of his conceptions, the suitability of his affections, and its whole power in awakening becoming meditations.

See how Raphael has represented the face of our Saviour! In how pathetic a manner has he marked on the under-lip the last pang of his sufferings! See the whole face how pale! how exhausted of blood! how meek the expression! how unassumed the fortitude! What sufferings are marked to have preceded death! as if Raphael, speaking by his pencil, says, "Spectator! look on
 " this face, and behold the effects
 " of all the sufferings that preceded his death! Behold him who

“ endured the torments of the
 “ cross, even for those who cru-
 “ cified him ! For men underwent
 “ he not all these sufferings ? was
 “ he not wounded for your trans-
 “ gressions ? ”

But who can think of these things worthily ? This was the theme of the antient prophets ; this was the hope of the antient patriarchs ; this is the subject the angels desire to look into. Can short-sighted mortals, who are but of yesterday, see all the beauties of so extensive a subject ? Can they unravel the secrets of the Most High ? Can they trace that evil to its origin, which has invaded the universe ? Can they declare its effects ? And when the

period shall arrive, when the Saviour of the world will abolish death ; restore the kingdom to the Father ; and God become all in all ?

How sublime are the doctrines of religion, when the veil which hides their beauties from our eyes is removed ? How can we see the extent of a redemption which comprehends nations, kindreds, and languages, to all succeeding ages ; makes the subject of the praises of celestial spirits ; and was not unsung by angels, when the Word came and dwelt among mortals ; and the song was not unworthy of the occasion, “ Glory to God in the highest, “ peace on earth, and goodwill “ to men.

Would we conceive worthily of the subject, let us read and meditate on the writings of the beloved disciple, who weeps with so much affection and tenderness in this picture. See by the colouring of these cheeks, how many tears have fallen! every pore seems to weep; and the countenance to become more beautiful by the tenderness of a grief all sentimental and divine!

Here the describer is not able to follow the painter. Language itself is vague and barren; and those subjects intended by nature for the eye, pass through the ear but faintly to the mind. Supply this defect by remembrance; you have seen the picture. You have

seen others where the passions are expressed with more violence; but the grief is suitable to every character.*

The forms, the attitudes, the expressions, the diversified and noble airs of each, would engage us to sympathize with all their griefs were we ignorant of the cause. But how interesting the cause to mankind! A little eloquence might adorn a superficial subject, but here can the wings of imagination by soaring reach the height? Must not the depth overwhelm; and the weight of the mortal body press down the soul?

* This discourse was read to a literary society here, who are well acquainted with this collection.

Can man read the records of eternity? Can he unfold infinite wisdom in the plan of the Lamb slain from the foundation of the world? Can he trace the sacred connection between things divine and human, and point out the line of separation? Unhappy mortals! whose minds grope in in the darkness of earth; and, looking always downward, perceive not the connecting links which would raise them above the darkness of their present habitation!

The view of suffering, where the mind goes no farther, is melancholy, and even painful to human nature; but the triumph of the virtues in suffering, even

among human heroes, is an object of admiration and love.

Mankind come into the world without their own choice; nor is it in their power to delay when they are called; but the Saviour of the world assumed a mortal body from choice: the greatness of his dignity makes the greatness of the contrast.

Would we inform ourselves of that dignity, can we consult any with greater propriety than that St. John who was honoured with his friendship; a friendship remembered amid the torments of the cross, when he said to his mother, "Behold thy son;" and to St. John, "Behold thy mother." From that time this disciple took her home to his own house.

The philosopher Neumeneus, having seen St. John's gospel, called out with surprise, that the foreigner agreed with his master Plato in adopting the Logos for one of his principles.

By St. John's carrying the discovery of our Saviour's dignity thus far, the prepared mind is admitted to contemplations that at once humble and exalt. They humble, because our present circumstances admit our seeing the objects of an invifible world only in a dark and shadowy manner. They exalt us by the hopes of the light of immortality, when we fhall no more need to guefs and conjecture from imperfect analogy, but compare the everlafting

forms and relations to the Archetype.

Now, we know that the Logos, according to the most venerable fragments of antiquity, is the Archetype of the universe; and this is the doctrine of St. John in the beginning of his gospel. To this doctrine St. Paul has conformed, when he calls him “the
“ brightness of his father’s glory,
“ and the express image of his
“ substance; by whom also he
“ made the worlds.”

The antient Hellenistic Jews, such as Philo*, maintained the

* The curious may have recourse to the Chevalier Ramfay’s Discourse on the Theology and Mythology of the Antients, at the end of his Travels of Cyrus; and to the se-

pre-existence of the soul of the Messiah; and that this soul of the Messiah was, from the beginning of time, united to the Logos. This soul of the Messiah they asserted to be the first and highest production of the Divine Power.

In allusion to this pre-existing and exalted state of the Messiah, St. John calls him, the Beginning of the creation of God: and St. Paul, the First-born of every crea-

cond volume of his Philosophical Principles of natural and revealed Religion. No author ever had it more at heart to vindicate the ways of God, and to place revealed religion in an amiable light; which his learning, his genius, and noble sentiments highly qualified him to do; but his bad health and premature death did not leave him time to give all the accuracy and beauty to his large work which he intended.

ture. But neither of them restrain the dignity of our Saviour to his being the highest and first production of the Divine Power.

At the same time he is called by St. Paul, "The Image of the invisible God; for by him were all things created," (that is, according to the Logos as the exemplar) "that are in heaven, and that are in earth, visible and invisible, whether they be thrones, or dominions, or principalities, or powers; all things were created by him and for him; he is before all things, and by him all things subsist."

Our Saviour in the sixth chapter of St. John says, "I came down from heaven, not to do

“ mine own will, but the will of
 “ him that sent me.” And in the
 seventeenth of St. John, “ Now,
 “ O Father, glorify thou me with
 “ thine own self; with the glory
 “ which I had with thee before
 “ the world was.”

If a high pitch of moral goodness, if the sublimest piety, if unfeigned simplicity and veracity, and the best access to know, can give authority to a testimony, all these unite in the present testimony of St. John. If so, can it be rejected by the unprejudiced mind? Is not there an union between truth and goodness over the universe, in all times, and in all places? How great then must the dignity of Saviour be? How

worthy of all acceptation are the good tidings of great joy to all people; which brought down a multitude of the heavenly host to praise God.

Agreeable to St. John and St. Paul, seem these words in the wisdom of Solomon; speaking of eternal wisdom the author calls it, "The brightness of the everlasting light, the unspotted mirror of the power of God, and the image of his goodness:" which plainly imply a representation of his power, wisdom, and goodness, which attributes, conceived in all respects infinite, include the highest conception we can form of the Deity.

Chevalier Ramsay has endea-

voured to shew, that though the Messiah was more peculiarly and certainly the expectation of the Jews, their prophets abounding with striking passages relative to two advents of the Messiah, one in suffering, and the other in glory; yet that he was, strictly speaking, the DESIRE OF ALL NATIONS; and was to come to restore the universe to its primitive splendor.

This doctrine he finds in the religions of all the nations of which we have monuments, more or less involved with the fables time adds to disguise truth; and interwoven by Plato into his theology; for he distinguishes between the supreme Creator and

Governor of the universe, and Jupiter the conductor, who conducts all the orders of celestial spirits to contemplate alternately the Deity in his works; and by a direct view to behold truth and justice, not as they exist here below, but as they exist in him who is being itself; until, overpowered by the glory of the object, they return again to contemplate him in his works.

To the same purpose, the prophet Isaiah represents the heavenly spirits led as a shepherd does his flock, by living fountains of water.

The following passage, whatever unknown mysteries it may contain, evidently relates to our

Saviour, and I presume not to offer any interpretation. Revel. xix. 11. "And I saw heaven open,
" and behold a white horse; and
" he that sat upon him was called faithful and true, and in
" righteousness he doth judge and
" make war; his eyes were as a
" flame of fire, and on his head
" were many crowns; and he had
" a name written that no man
" knew but he himself; and he
" was clothed with a vesture dipt
" in blood; and his name is called, the Word of God. And the
" armies which were in heaven
" followed him upon white horses; clothed in linen white and
" clean. And out of his mouth
" goeth a sharp sword, that with

“ it he should smite the nations ;
 “ and he shall rule them with a
 “ rod of iron ; and he treadeth
 “ the wine-press of the fierceness
 “ of the wrath of Almighty God.
 “ And hath on his vesture and
 “ on his thigh a name written,
 “ KING OF KINGS, AND LORD OF
 “ LORDS.”

This King of kings, and Lord
 of lords, covered with the veil of
 mortality, with the veil of pover-
 ty, sufferings, and simplicity, was
 despised by the admirers of pomp,
 by the admirers of riches, by the
 admirers of the wisdom of this
 world ; was to the unbelieving
 Jews a stumbling-block ; and to
 the unbelieving Greeks foolish-
 ness : but to such as renounced

their prejudices, and fought for truth in simplicity of heart, the wisdom and power of God was discovered, in accomplishing the greatest design by means altogether unexpected by the admirers of the glitter of this world; but these means nearly viewed are sublime in their simplicity: and the more they are meditated upon, the more does evidence shine forth.

If we go back to the days of Abram, we find that in his seed all the kindreds of the earth should be blessed. If we read with attention the prophet Isaiah, we will find the great lines of our Saviour's history, his sufferings, his miracles, the happy effects his religion was to have on man-

kind, and its gradual extension through all ages and nations.

Nor are these prophecies confined to Isaiah alone, almost all the prophets, and many of the psalms contain passages relative to our Saviour, which must strike the attentive and candid mind by the united evidence; and throw the most dignifying light on the subject of the Carrying to the Tomb.

What pusillanimity then to be ashamed of the cross, since crimes alone make suffering ignominious? Since goodness never appears more glorious than in the midst of exquisite sufferings, when proper to accomplish the most extensive plan for restoring the or-

der and happiness of the universe?

Can we trace him back from this profound abasement, to the glory he possessed before the world was, without inexpressible astonishment? What then would be our thoughts, could we contemplate the universe as it came from the hands of God; behold the contrast that a breach of the immutable laws has introduced; and knew the detail of all the means employed to restore lapsed intelligences? Could we follow the seraphim and cherubim in their extended views of the redemption of the world? Could we tell how they were struck with our Saviour's leaving the celestial

regions ; and the eclipse caused by departed glory ? Could we tell how myriads of pure spirits were astonished with the treatment he received from men ? Could we see the scenes exhibiting the evils of transgression to all the regions of immensity, in order to prevent others from falling, by discovering the connection between truth, justice, purity, and mercy ? Could we look into futurity, and follow the chain of providence through all its links and windings ; in raising all that are bowed down, and lifting up all that are fallen ? Could we see from far the ransomed of the Lord return after all their tribulations ?

This was in part seen in the

vision of St. John, when one of the elders said unto him, " These
" are they who came out of great
" tribulation, and have washed
" their garments, and made them
" white in the blood of the Lamb;
" therefore are they before the
" throne of God, and serve him
" day and night in his temple.
" And he that sitteth on the
" throne shall dwell among them.
" They shall hunger no more,
" neither thirst any more; nei-
" ther shall the sun light on them,
" nor any heat: for the Lamb,
" who is in the midst of the
" throne, shall feed them; and
" shall lead them to living foun-
" tains of waters. And God shall
" wipe away all tears from their
" eyes."

Although many things of our present subject can be comprehended but in a very imperfect manner; yet are they not the less worthy of our attention, because they tend to humble and expand the soul; to raise it above the transitory things of this world, which is made up of changes, where the objects of the greatest admiration suddenly vanish. See how diseases, how the sharpest pains, how death seizes every rank of life! How many are laid asleep in the lap of prosperity, more unhappy by their lethargy, than those who go through successive trains of sufferings?

The source of human happiness is from within, and the

grand objects of consolation are invifible. A life intellectual and divine unites to God, and to all that is great and good in the univerfe.

By fubjects of this nature one is infenfibly drawn along; however, as this is connected with the whole of time, to the reftoration of all things, I fhall conclude with a paffage from Ifaiah, one from St. Paul, and one from St. John.

Ifai. xxv, 7. “ And he will de-
 “ ftroy on this mountain the face
 “ of the covering caft over all
 “ people, and the veil which is
 “ fpread over all nations. He
 “ will fwallow up death in vic-
 “ tory. And the Lord God will

“ wipe away tears from off all
“ faces.”

1 Cor. xv. “ But now is Christ
“ risen from the dead, and become
“ the first fruits of them that
“ sleep.—In Christ shall all be
“ made alive ; but every man in
“ his own order ; Christ the first
“ fruits, afterwards they that are
“ Christ’s, at his coming. Then
“ cometh the end, when he shall
“ have delivered up the kingdom
“ to God, even the Father ; when
“ he shall have put down all
“ rule , and all authority and
“ power. The last enemy that
“ shall be destroyed is death.”

And what is this enemy Death,
thus personified ? Is it the separa-
tion of the soul from a mortal bo-

dy? The sense requires something more. Is it not the destruction of the first cause of death, besides putting an end to the state of mortality? Is it not the finishing transgression, and bringing in everlasting righteousness? This finishes the work of redemption; restores that immortal and divine life connected from the beginning with immortality; which unites all spirits to God, and to one another.

Such are the benefits diffused through the universe by that Light which shone in darkness, and the darkness comprehended it not; but which appeared to St. John a glorious Light, as the only begotten of the Father, full

of grace and truth; and the Light that enlighteneth every man who cometh into the world. Who, as was foretold by the prophet Ifaiah, made the blind to see, the deaf to hear, the lame to walk. Who even raised from death; who by his own resurrection, no less than his doctrine brought immortality to light, by evidence levelled to the capacities of all mankind.

How sublime in its simplicity is the history and doctrine of Jesus Christ, “ the faithful witness, the
“ first begotten of the dead, and
“ the prince of the kings of the
“ earth? Unto him that loved us,
“ and washed us from our sins
“ in his own blood; and has
“ made us kings and priests un-

“ to God and his Father; to him
“ be glory and dominion forever
“ and ever. Behold he cometh
“ with clouds, and every eye shall
“ see him, and they who pierced
“ him, and all the kindreds of
“ the earth shall wail because of
“ him.”

As a clear fountain carries down its streams all pollution that is thrown into it, so will time carry down the stream all the superstition and all the errors with which men have polluted the pure fountain of the Christian religion; which, by the simplest means, tends to restore the original and immutable religion of all pure intelligences; and what else could be expected from a religion that comes from God?

In describing the picture, the time chosen by the painter was not attended to; which appears, from the circumstances, to be immediately after lifting the body. This renders the attitude of Joseph more proper, as was observed by a good judge, and shews a most respectful delicacy of manner.

Raphael made a design of the taking down of our Saviour from the cross; which was engraved though perhaps not painted; and is described from the print by Monsieur de Chambray in his Treatise of a perfect painter. This design accounts for their distance from the cross.

There is also a subject, commonly called a Pietas, prior to the

Carrying to the Tomb, in which the body of our Saviour is represented by the painters as leaning on the knees of the Virgin, which is perhaps supposed to be the situation immediately preceding.

Vasari's character of the picture. “ è in questa divinissima
 “ pittura un Christo morto porta-
 “ to a sotterrare, condotto con tan-
 “ ta freschezza, e sì fatto amore,
 “ che a vederlo pare fatto pur'ho-
 “ ra. Imaginossi Rafaelle nel com-
 “ ponimento di questa opera il do-
 “ lore, che hanno i più stretti, et
 “ amorevoli parenti nel riporre
 “ il corpo d'alcuna più cara perso-
 “ na, nella quale veramente con-
 “ sista il bene, l'honore, e l'utile di

“ tutta una famiglia; vi si vede
“ la nostra Donna venuta meno,
“ e le teste di tutte le figure molto
“ gratiose nel pianto, e quella par-
“ ticularmente di San Giovanni,
“ il quale incrocicchiate le mani,
“ china la testa con una maniera
“ da far commovere qual'è più
“ duro animo a pietà. E di vero,
“ chi considera la diligenza, l'a-
“ more, l'arte, e la gratia di quest'
“ opera hà gran ragione di mara-
“ vigliarsi, perche ella fà stupire
“ chiunque la mira, per l'aria del-
“ le figure, per la bellezza de' pan-
“ ni, et in somma per un'estrema
“ bontà, ch'ell'hà in tutte le parti.

THE PICTURE
OF THE
GRECIAN SCHOOLS
OF
PHILOSOPHY;
CALLED THE
SCHOOL OF ATHENS;

painted in the Vatican by Raphael:
and, by permission of the late
Pope, painted after the original in
the Vatican by Archibald Mac-
Lauchlane; sent from the Acade-
my at Glasgow partly for that
purpose.

The dimensions of the copy
are, fifteen feet in breadth, by
ten in height.

THIS picture, if we may judge by Vasari's account of it in the life of Raphael, was not understood. Vasari himself calls it the Agreement of Theology with Philosophy, and of Astronomy with Theology: and, having mistaken the subject in general, the detail he has given of the parts is no less erroneous.*

* Laonde Rafaele nella sua arrivata, havendo ricevute molte carezze da Papa Giulio, cominciò nella camera della segnatura una storia, quando i Teologi accordano la Filosofia, e l'Astrologia, con la Teologia, dove sono ritratti tutti i Savii del mondo, che disputano in varii modi. Sonovi in disparte alcuni Astrologi, che hanno fatto figure sopra certe tavolette, e caratteri in varii modi di Geometria, e d'Astrologia; et a gli Evangelisti le mandano per certi Angeli bellissimi, i quali Evangelisti le diacharano. Frà costoro è un

It is a loss to the world that Raphael did not leave us a commentary on his own great com-

Diogene con la sua tazza a giacere in su le scalee, figura molto considerata, et astratta, che per la sua bellezza, e per lo suo habito così acceso, è degna d'essere lodata. Similmente vi è Aristotile, e Platone, l'uno col Timeo in mano, e l'altro con l'Etica, dove intorno gli fanno cerchio una grande scuola di Filosofi. Ne si può esprimere la bellezza di quegli Astrologi, e Geometri, che disegnano con le feste in su le tavole moltissime figure, e caratteri. Frà i medesimi nella figura d'un giovane di formosa bellezza, il quale apre le braccia per meraviglia, e china la testa, è il ritratto di Federigo II. Duca di Mantoua, che si trovava allhora in Roma. Vi è similmente una figura, che chinata a terra con un paio di feste in mano, le gira sopra le tavole, la quale dicono essere Bramante architettore, ch'egli non è men desso, che se fosse vivo, tanto è ben ritratto. E allato a una figura, che volta il di dietro, et hà una palla del Cielo in mano, è il ritratto di Zoroastro, et a lato a esso è Raffaele, maestro di quest'opera, ritrattosi da se

positions, as it would have prevented many groundless conjec-

medesimo nello specchio. Questo è una testa giovane, e d'aspetto molto modesto, accompagnato da una piacevole, e buona gratia, con la beretta nera in capo. Ne si può esprimere la bellezza, e la bontà, che si vede nelle teste, e figure de' Vangelisti, a' quali hà fatto nel viso una certà attentione, et accuratezza molto naturale, e massimamente a quelli, che scrivono. E così fece dietro ad un San Matteo, mentre ch'egli cava di quelle tavole, dove sono le figure, i caratteri tenuteli da un' Angelo, e che le distende in s'un libro, un vecchio, che messosi una carta in sul ginocchio, copia tanto, quanto San Matteo distende. E mentre, che stà attento in quel disagio, pare, ch'egli torca le mascelle, e la testa, secondo ch'egli allarga, et allunga la penna. Et oltre le minutie delle considerationi, che son pure assai, vi è il componimento di tutta la storia, che certo è spartito tanto con ordine, e misura, ch'egli mostrò veramente un sì fatto saggio di se, che fece conoscere, ch'egli voleva frà coloro, che toccavano i penelli, tenere il campo senza contrasto.

tures, which rather perplex the spectator than give him any assistance.

The name of the School of Athens, altho' it does not give with precision a correct or compleat idea of the intention of the painter, yet it directs the attention of the spectator to that road which leads to the full understanding of the picture.

Painting, like poetry, is not confined to strict historical truth. If a probable appearance is happily invented in subordination to the end of the painter, it is sufficient. A representation in painting not being an abstract idea, but some action, either real or feigned, exhibited to the specta-

tor, supposes some particular place the field of action. This, when the painter's intention was to give a representation of the sources of antient wisdom or philosophy, would turn his attention to antient Greece, where philosophy was cultivated more than in any other nation; and the writings of whose great philosophers still remaining, are, in philosophy, the greatest lights of mankind.

Of all the cities of Greece, Athens has undoubtedly the best claim to the honour of the scene; as it gave birth to Socrates and Plato, and continued for a series of ages to possess the most illustrious schools of philosophy.

Raphael's intention was not to represent a single school, but a succession of schools in the order of time; so that the picture might be viewed in detail as they really succeeded to one another, as we read a history: and as we can read a history long after the events cease to exist, so we can view a historical picture, containing a representation of the schools of philosophy in successive ages, without supposing that they existed any other ways than in succession, and without supposing their places of dwelling any other than what they really were, altho' the painter, to exhibit them to the spectator, must make the hypothesis of their being assem-

bled in one great structure. This he does because it is unavoidable, but desires not the spectator to forget that Pythagoras taught in Magna Graecia, and the others at Athens. To represent the antiquity of Pythagoras, he has placed him first to the right of the picture, and not on the same line with the Athenian teachers, but on the foreground.

It would appear from Plato's motto on the entry of his school, that there were schools for geometry in his time, otherwise his forbidding any to enter without geometry would have been a prohibition; we are therefore to consider the mathematical school as contemporary and preparative to

the schools of Plato and Aristotle, who both connected their philosophy with the mathematics.

We accordingly find in their schools not only young men, but men advanced in life; and in the mathematical school only young men. One of them, having completed his studies in geometry, is enquiring for the school of Aristotle, which one points out to him. This plainly shews, that the painter's intention was to represent the mathematical school not as a successive one, but as contemporary: and consequently the teacher is not Archimedes, who never lived at Athens, but at Syracuse, long after the latest period in this picture; and was

always employed in great inventions, not in teaching elements.

The being able to name the teacher is no way necessary to understand the picture. Perhaps Raphael had no particular person in view: but if we suppose Euclid, who was a Socratic philosopher of the same antiquity with Plato and Aristotle, his character gives great propriety to the representing him as a teacher; since to his genius and industry we owe the best elements of mathematics in the world.

These observations are made so early, that the reader may be attentive to the rationale of the picture, and its self consistency; and not judge the painter by rules

that he did not nor could not lay down to himself; though very proper for pictures that represent a single event, in which every circumstance happened at the same time, and in the same place.

This picture is therefore to be considered as a representation of the most illustrious schools of ancient philosophy, distinguished by their rendering the study of nature subservient to piety; and with this the union of the public and private virtues; connecting politics with morals, they taught that nothing was useful but what was honourable, that the honourable was inseparable from justice, and justice the support of all order and felicity.

On this plan the Epicurean, and all the atheistic and licentious sects of philosophy, are necessarily excluded.

When a painter represents only a single action, or any history that happened at the same time and place, he is to blame if he do not observe the rules of time and place; but, when he undertakes to bring together into one picture a record of transactions of several ages and places, he can do nothing better than what Raphael has done in this picture, to assemble them all into one magnificent structure; which, from its appearance, and from the companies he has placed there, may be called, THE TEMPLE OF THE GRECIAN PHILOSOPHY.

He has placed them in the very best order to the intelligent spectator: for the school of Pythagoras, which is the most ancient of all the schools represented, he has placed on the foreground nearest the eye, on the right side of the picture, that is, on the left hand of the spectator.

Immediately behind, is the school of Socrates; the first who revived philosophy after Pythagoras. Then follows, next in order, the school of Plato; the most eminent in philosophy of all the disciples of Socrates. Then follows, the school of Aristotle; the most illustrious of all the disciples of Plato.

These are the most famous, and

adding more would only have confounded the spectator by their multiplicity.

By placing the mathematical school upon the foreground, he causes it to balance the school of Pythagoras on the other side; which situation also conveys more easily to the mind of the spectator the connexion of the mathematical school with all the others.

The two figures beyond the mathematical school, who hold, the one a terrestrial, and the other a celestial globe, point out the connection of the mathematics with cosmography, that is, with geography and astronomy. They being likewise placed on the foreground, are thereby denoted to be only branches of philosophy.

Some may think, that as Athens was famous for schools of the different sects of philosophy for several ages, Raphael might have represented schools of all the denominations he has introduced, in consistency with the rules of time and place; but let such persons consider, that his picture would not have had the same dignity.

His picture, as it stands, is not a school composed of the followers of the different opinions of others, but of original investigators, whose instructions made great impressions on those who heard them. No philosopher was ever heard with greater veneration than Pythagoras: above three

hundred of his disciples became famous authors; of whose works there remain only a few fragments; to the great regret of all the lovers of antient wisdom. The names of Socrates, of Plato, and of Aristotle, are so well known, and so highly revered in all civilized nations, that the bringing of those together, even in painting, cannot fail to recal great ideas, and awaken the noblest sentiments in the enlightened and well disposed mind. And since it was impossible to bring such persons together into one assembly, without the liberty Raphael has taken, he certainly acted a prudent part to sacrifice rules, proper enough on other occasions, but here altogether impracticable.

If we should attempt to describe this picture, our chief guide must be the picture itself. We can only follow the traditions concerning it, so far as they are consistent with his plan. They are only a collection of opinions, which are to be judged of by their intrinsic evidence.

That Raphael has followed the antient sculptors, where he had them, appears by the best known heads: that he introduced the portraits of his friends and benefactors to represent antient characters, whose likenesses are unknown to us, is a point his contemporaries could not be mistaken in; and the names of many persons, whose portraits are

in his pictures, are still preserved. These are consistent with verisimilitude, since they are not there in their own characters, but in the characters which belong to the place where they are introduced.

But we are not to suppose that the person with the rayed crown and cloth of gold is Zoroaster, merely because that when Zoroaster is painted, he is accompanied with these symbols. The picture being a representation of Grecian philosophy and philosophers, a Persian, especially one of so remote an age, could not be introduced with propriety. Besides, the celestial globe, which is held by the venerable person

standing by him, would have been a more proper symbol to characterise an inventor in astronomy. It is rather more probable, that Raphael, by introducing a young prince, with a terrestrial globe in his hand, meant to insinuate that cosmography was a science proper for the study and protection of princes; since, by help of this science, empire is extended, and nations enriched. Could Raphael have introduced Zoroaster with propriety, he would have introduced him as a teacher, not as a scholar.

Let us turn to the right side of the picture, where first occurs the school of Pythagoras, on the foreground. He himself appears near-

est the eye; with a red and white drapery; the crown and forepart of his head is bald; the hair of his head and beard brown, without any mixture of grey. He is writing, and leans his book against his left knee; his right knee is bowed, and rests upon the same square stone with his left foot. The old man, who writes upon his knee, is thought to be intended for Empedocles, a scholar of Pythagoras, who devoted his life to philosophy. He seems to be looking on his master's book; by which action we see he is transcribing after his master.

People, who judge by their own manners and customs, will be surpris'd to see Raphael intro-

duce so old a man as a disciple; but when Pythagoras appeared, education was not under the establishment of modern times: he was attended by multitudes of both sexes; and of all the stages of life. His sentiments were so much beyond the ordinary routine, that all who desired improvement of mind, were ambitious of hearing him; and thought themselves happy, according to the sentiment of Plato, to attain a true way of thinking in matters of the highest importance, even in old age. Those who are not to become professed philosophers, but apply to philosophy, and the arts and sciences, so far as to enable them to act with propriety and

dignity in society, quit their masters so soon as they have formed their minds, and acquired a competent share of knowledge. But those who devote themselves to philosophy for life; and are to serve society by instructing others, the more they study, the more they find human life too short to attain the knowledge of nature, to which we can set no bounds. Aristotle attended Plato for twenty years; and Theophrastus, the favourite disciple of Aristotle, continued long to study under his master; and applied himself to the study of philosophy for near a century; composing books in the extremity of old age.

On the left of Empedocles, a man of middle age bends forward to read the book on which Pythagoras is writing; whose attention is marked by the wrinkles on his forehead.

Nearer the right of the picture, and close to Pythagoras, is a young man with a board, on which is something he has been writing in the symbolical style; which he waits to shew his master.

At the back of this young man stands a graceful figure; young, and of a fresh complexion; his pale hair, equally divided, falls down on each side; he is dressed in a white robe, bordered with gold; and his left hand is upon

his breast. This is said to be the portrait of Francesco Maria del Rovere, Duke of Urbino, then in the twentieth year of his age.

The person before him, who has one foot upon a square stone, who holds his book with his left hand, and points to some remarkable passage in it with his right, has a disputatious air; and by his years may be supposed to have passed that period which Pythagoras enjoined his disciples silence: he seems ready prepared to offer an objection to his master.

Beyond this person, to the left, there sits on the foreground, a man in profound study; who supports his head with his left

hand, and has a pen in his right. This seems to be an inventive genius, solely occupied with his own thoughts. Perhaps he represents Zeno, the founder of the Stoic sect; who adhered to the morals of Pythagoras and Socrates, though they differed in speculative opinions: though nearer the school of Pythagoras than Diogenes, yet he is not part of the group.

Diogenes is introduced into the picture probably as a Cynic; whose sect sprung from the Socratic philosophy, though they added singularities that dishonoured the original. You may suppose both Zeno and Diogenes honoured with a place here, on

account of their morals, but not their whole sects, as they intermixed their own errors with the purer philosophy, and overlooked or rejected the spirit of the Pythagorean philosophy remarkable in the life of Socrates, and in the more extensive theories of Plato; and in the main agreed to, though differently dressed, by Aristotle.

Let us turn to the extremity of the right side of the picture. Here we find a group behind the base of a pillar; and by the people in motion on this, as well as on the left side, we may conclude, that teaching was carried on in a place open to the public.

The outermost figures by the

pedestal, are an old man and a child, which he carries in his arms. The old man is in profile, with a silver-white beard, and a blue mantle, which covers his head like the dress of a priest. The child's head is so turned, that you see the face almost full. He applies his right hand to the back of a book, which is lying open near him.

Bellori thinks that this child is brought in by the old man to try his inclination; but as the child is not above two years old, the thought is unworthy of Raphael: we must therefore suppose, that the child has nothing to do with the peculiar subject of the picture, but to contrast infancy with

extreme old age heightens the peculiarities of each, and to introduce into the present group the various stages of human life: for the figure which holds the book open before the pedestal, and is touched by the child, is of middle age, accompanied by a young man on every side; he on the left, being youngest and most beautiful. The middle-aged figure is said to be the portrait of Julius II, who was Raphael's patron, and delighted more in war than in learning. Here we may suppose he represents an antient hero victorious, yet still after victories attached to philosophy.

Behind this group, and more

advanced in the picture, there are three figures in motion. One carries a book and scroll under his arm; his body is turned in such a manner as marks a spring of activity and motion. The man before him seems to have enquired, where he was in the school to whom these things should be delivered: the person at whom he has asked pointing with his arm lifted up to the right side of the picture, is thereby informing him, that he had left the school, and that he had gone out that way.

These figures, and others in motion on the left side of the picture, contrast with the general repose which is produced by the

subject; and, being on the extremities, they do not interrupt the silence so necessary to the speakers and hearers.

Behind the school of Pythagoras, by mounting up four steps from the foreground, we ascend to the school of Socrates; next in the order of place, as it was next in the order of time.

To the right of the picture, the first figure that strikes the eye is a young man, remarkably handsome, in a rich military dress; he has a helmet on his head, which is seen in profile; that part of the dress which covers his body is of a fair green; and the short sleeve that covers the upper part of his arm, gold:

he rests his left hand on the extremity of the handle of his sword; his right arm is curved, and he rests the back of his hand below his waist; the loose robe that hangs over his left shoulder, and comes round over his right thigh, is of a faint purple: he rests chiefly on his right foot, and his left is thrown behind him, the toes of which only touch the ground. This is the celebrated Alcibiades.

Behind him is the man who points; and by him a figure with a cap, more advanced in years; probably Antisthenes the tanner, whose shop Socrates used to frequent; and whose conversations Antisthenes recorded, and became

at last a famous Socratic philosopher; whose singular opinions gave rise to the Cynics.

Between Antisthenes and Socrates we have Xenophon, represented as a young man of an amiable and fair countenance, with a green robe and blue mantle fringed with gold; his face is turned toward Socrates; his left hand, coming across his breast, rests upon his loose drapery; and his right lifted up, the fingers curved, touch his head below the right ear.

Immediately behind Socrates are two figures; the one turned more than three quarters, part of whose face is concealed by the shoulder of Socrates. The other

is fully seen, and in front; his hair is short and thin; his forehead large and round; and his beard long and full for a person of his age: his manner bespeaks a still and tranquil attention, like one occupied only with what he is hearing, yet understanding what he hears with facility: his robe is purple, fringed with gold. This figure resembles Plato, tho' many years younger than he is afterwards represented in this picture.

This, at first sight, may appear an absurdity, that the same person should appear twice in the same picture; and it would be absurd if both appearances were at the same time; but his first appear-

ance is young, and a scholar in the school of Socrates; in his second he is past middle age, and teaches a school of his own. Let what has been already said be considered, that the subject is incapable of unity of time, and that the spectator is to view school after school, in the order Raphael has placed them; which is the order of time in which they succeeded to one another: thus, the different parts of the picture are viewed in a chronological order, as we read in regular succession the pages of a history.

Socrates is on the same line with Alcibiades; is seen in profile, as he is represented in the greater part of the antiques, with a re-

semblance of Silenus ; his forehead is large, and bald ; his hair short ; his mouth open, like one discoursing ; he is looking towards Alcibiades, and directing his discourse to him ; his drapery is a light green ; the palm of his left hand is turned upwards, and he takes hold of the forefinger of his left hand with the forefinger and thumb of his right : an attitude not at all declamatory, but suitable to, or expressive of, his manner of analysing subjects, and bringing the person himself, step by step, without knowing where he was going, to acknowledge the truth. Socrates wanted to convince him of. We have examples of this in

a more concise manner in the memorable discourses recorded by Xenophon; and in Plato we have analyses of a much greater number of steps.

What kind of instructions Socrates gave to this young nobleman, may be seen in the first and second Alcibiades of Plato. The first tending to cure the youth of the vain ambition of embarking himself in affairs of state, with the superficial accomplishments of having learned to dance, and play upon the lyre; and to point out to him the necessity of furniture of a superior kind to be able to perform his duties to his country with dignity. The second unfolds the nature of prayer; and is

calculated to convince the young man, that we are ignorant of the nature of what things are truly good, and ought therefore to pray to the Deity to grant us those things that are good, whether we ask them or not; and to withhold those that are evil, even when we ask them. Without the assistance of the Socratic philosophy, Alcibiades had perhaps been only remarkable for his profligacy; but the tincture of wisdom he received from Socrates, together with his own genius, enabled him to shine in private companies and courts of justice, in affairs of peace and war. Had Alcibiades reduced the morals of Socrates to practice, as Xenophon did, he would have

been one of the most illustrious and amiable of mankind.

We come next to the school of Plato; whose disciples appear all on his right side.

The first, nearest the foreground, is a graceful figure; whose head is seen in profile, leaning forward; his hair is long and bushy; his face beautiful; his attention still; and the air of his head graceful; his arms are across his breast; his robe is light blue, and his mantle white, fringed with gold; the light falls plentifully on his breast, right arm, and thighs; his body rests upon his left foot; and his right thrown back, rests upon the toes.

The figure nearest him, with

SCHOOL OF ATHENS. 183

a red and green drapery, lays his right hand over the shoulder of the person described; and turning about his head to the left, and holding out his left hand, his fingers curved, seems to be whispering some observation on the discourse of Plato to a person in blue drapery on his left hand.

Beyond, is a figure in yellow drapery, with a sagacious countenance and large beard, who resembles Aristotle. This is a further confirmation that the picture is to be viewed like a successive history, and not to be considered as a subject where the figures represented are supposed to be in the places where they are, all at the same time.

Plato, in a purple robe and red mantle, stands over-against the open air; the great arched gate behind him being open. Under his left arm he holds his dialogue called *Timaeus*, from the name of a Pythagorean, whose doctrine it contains: with his right hand he points to heaven; an attitude suitable to the book in his hand, which teaches, that God formed the universe by a plan or archetype; not taken from any thing without, but from the divine mind. From this Eternal Source the ideal world, and the world or universe itself received existence. The simple and infinite Being is alone unmade, and absolutely eternal and independent.

The philosophy of this great philosopher has been by many called divine; because in all his works he removes evil far from God, and endeavours to solve all appearances in consistency with infinite power, wisdom, and goodness. His writings are full of the divine origin and immortality of the soul, and of the influence of the Deity in inspiring the heroic and divine virtues. His theories are agreeable to the doctrine of the Egyptians and Orientals, from whom he had his hints. His piety and morals are agreeable to the spirit of the Christian religion; and his writings were, accordingly the delight of the most enlightened of the Greek Fathers,

We come now to the last school of universal philosophy, the school of Aristotle.

His scholars stand on the left side. The eldest of those in the first line is Theophrastus; he is nearest the foreground; his head is almost bald, and seen in profile; he has a long forehead, and a large Roman nose; his beard is growing grey, and of a considerable length; his left hand is concealed by his drapery, and his right hand is upon his breast; The light falling down obliquely from the left of the picture, shines upon the whole of his left side down to the end of his robe.

The figure to the right of Theophrastus, brings about his left

SCHOOL OF ATHENS. 187

arm to rest upon Theophrastus's left shoulder. The face of this figure, which is seen in profile, is thrown in shade by Theophrastus.

The next figure, a little more advanced towards Aristotle, appears in a blue drapery, with his right hand lifted up and open; his head is uncovered, as the others also are; his face appears very young, and his beard has not begun to grow; he has a placid admiration in his countenance.

There are four figures that follow in the same line; all pleased with the discourse of their master, expressing their satisfaction in their looks in different manners.

The painter has given Aristotle

his book of Ethics, which he supports with his hand on his left thigh; and his right hand, spread out towards the foreground of the picture, is foreshortened, and suitable to that calm persuasive eloquence, which recommends that moderation of the passions which avoids excess and defect. He placed virtue between these extremes.

Some spectators, by the turn of Aristotle's head towards Plato, imagined them engaged in dispute; but the books the painter has given each, and the attitudes, are inconsistent with this notion, which is otherwise inconsistent with historical truth; for it is always to be carried along in the

mind of the spectator, that the schools represented are not of the same time.

Raphael has been well directed in making Theophrastus so conspicuous among the scholars of Aristotle; for he was his favourite disciple, whom he thought most worthy of being his successor in teaching philosophy.

Aristotle, the father of systems, became the great favourite of the Moorish and scholastic philosophers. All sciences, divine and human, in imitation of him, were reduced to system; though the parts were often composed of uncertain opinions, and ill founded hypotheses. The barbarities of commentators were imputed to

their master, which occasioned an excess of neglect to succeed to an excessive admiration.

It is perhaps to Aristotle we owe the general plan of university education. He first reduced logic to a system; he added a system of rhetoric, of poetics, of natural philosophy, of universal philosophy or metaphysics; to these he added mechanics, the natural history of plants and animals. He wrote two systems of ethics; one on the more general and important points of morals; and the other more in detail, addressed to Nicomachus; and also a book on politics, including an account of the different forms of government.

SCHOOL OF ATHENS. 191

There are three figures in the school of Aristotle behind Theophrastus; two of them are middle aged; the other is more advanced in years, his head is grey, and approaching to baldness.

The young man who leaves the mathematical school, we must suppose enquiring for the school of Aristotle; to whose disciples mathematics were no less necessary than they were to the disciples of Plato.

It is agreeable to verisimilitude that a scholar of Aristotle should point out his master to one who desired to enter his school; but he could not consistently point out where Plato taught, unless we suppose their schools contemporary.

Immediately beyond these figures there is a youth, who laying one thigh across another rests his book upon it, seems to write with diligence, keeping his book steady with his left hand; he bends forward, and his body appears finely detached from the back-ground of the picture.

By this youth there is a man past middle age, wrapt in a yellow cloke, who rests his arm upon the relievo of the same pillar; his countenance bears the mark of recollection and thought.

On the same plane there are four more figures; two of them very old, one middle aged, and one very young.

The first, in a loose red dra-

pery, is seen in front; his head is bald, and a little turned to the right; his complexion fresh; his beard grey and long; his hands appear coming from below his red drapery. This person is in the attitude of standing; and closes his eyes to avoid all dissipation of thought.

The old man in light green drapery is seen in profile; he supports himself with his staff; but does not, on that account, appear to be blind, altho' Bellori and De Piles are of that opinion; nor is it any way probable that Raphael would have introduced Democritus as entering the school of Aristotle, who was a contemporary of Hippocrates; and whose

philosophy was dissimilar to all the schools introduced into this picture.

The two extremes of the picture are the only places where figures in motion are represented; and they are the most proper, because they are consistent with the repose which the subject requires in the rest of the picture.

There remain on the foreground of the picture nine figures; four employed in learning mathematics, who are all young.

The master who teaches them, is delineating a mathematical scheme on a slate with his compasses.

The young man in blue, most

advanced on the foreground, looks with great attention to the scheme; but seems in suspense, as not yet fully understanding what he seems very desirous to learn.

The youth beyond him in profile, with a deep green drapery and red sash, is also actively studious, but in part at a loss. The action of his left hand seems to mark his attention to a particular step.

The young man in the middle, with a light green drapery, who points to the scheme with his left hand, turning his head and looking upward, seems pleased with the consciousness of his apprehending the demonstration; and desirous of assisting his compa-

nion above him, by rousing his attention to truths in themselves evident, and no way perplexing to those who proceed at leisure, step by step.

Raphael has honoured his friend Bramante by giving his likeness to the master of the mathematical school.

These five figures are beautiful, and finely illuminated; all the attitudes are such as require an entire disengagement from the background of the picture. The execution is equal to any thing of the kind; and of all the School of Athens, no part evidences more the great master. The foreshortenings are so finely executed, that the figures appear real life.

The sciences of geography and astronomy depend so much on mathematics, that they could nowhere be better placed than following the mathematical school.

The teacher of this school is dressed in a white drapery; his head is covered with a red cap; his complexion is fresh, and his beard of a brown colour: he is, at least, fifty years of age. It is probably the portrait of some eminent astronomer in Raphael's time; for his features are so particular that they lead one to believe that the countenance is copied from nature. He holds out his right hand towards the foreground of the picture; the loose drapery of his sleeve touches

almost his fingers; the shortening of this arm is masterly; and the celestial globe, which he holds in his hand, appears furrounded by the air.

The rayed crown which the young man has on his head, points out his dignity as a prince. The cloth of gold in which he is dressed, was much in fashion among the great in the days of Raphael.

Had Raphael intended a particular portrait, he would not have given us a back view of the figure; but by putting the terrestrial globe in the hands of a young prince, he perhaps intended to insinuate, that cosmography ought not only to be protec-

ted, but studied by princes; by which they are enabled to discover new countries, and extend their empire, enlarge their commerce, and civilize the barbarous parts of the world. When Raphael painted this picture, America was a late discovery, which could not fail to recommend the study of sciences so necessary to navigation. The abuse made of these discoveries ought not to be imputed to the sciences on which they depend, but to the boundless avarice of cruel and wicked men.

The two figures which remain, are known to be the portraits of Raphael and Perugino. The youth and fair complexion of Raphael is set off by the more

dark complexion of his master Perrugino.

Some enquire why Raphael has placed his own picture in the school of astronomy? This question perhaps goes upon Raphael's being placed there in his own character; but this is not the case: he is to be considered, like others, as a Grecian disciple of a Grecian master; yet, from the modest and just desire of glory, he might wish to record, that so great a work was done by so young a man.

Indeed, when we look on the early bloom of his countenance, and the great and noble work he has performed, it heightens our admiration to astonishment; yet, in Raphael's countenance we see

no self-importance, but great simplicity and modesty. He has placed himself last in the picture, putting his master nearer the foreground; as one whom he thought had a just title to share in the honour of his works.

THEAGENES, as Captain of a sacred Band, receives the Torch from CHARICLEA, Priestess of Diana, to kindle the Sacrifice on the Tomb of Neoptolemus. A Picture by RAPHAEL, assisted by JULIO ROMANO. The dimensions are, four feet ten inches in height, by seven feet five inches in breadth.

THE three principal figures, Chariclea, Theagenes, and Knemon, are undoubtedly of the hand of Raphael; and the disposition of the whole picture is in his manner and taste.

The Magdalene, in the St. Cecilia, has been long celebrated as

one of the most graceful figures of Raphael. Chariclea, who has some resemblance in the broken colour of the drapery and in the position of the feet, seems upon the whole to rival, and even surpass the Magdalene.

Chariclea holding the torch in her right hand in silent amaze, Theagenes stretches out his left hand to receive it. She is in the temple of Diana ; and, as priestess, wears the crescent ; in her left hand she holds a bow of gold ; a gold chain hangs across her breast, to which is appended a quiver full of arrows, which is seen a little above her left shoulder ; her girdle, in the form of two serpents, their tails tied together

behind, their necks wreathed in one another at their breasts, and their heads hang down like two pendants; their colour is green, approaching to blue, upon a yellow ground. Her hair, which is plaited, is snooded with laurel; the ornament of a robe round her neck is green, fringed with gold, and in the center adorned with precious stones; the colour of her upper robe resembles silver; and her under robe, which hangs down to the ground, is cloth of gold, the folds in the shade of a purple hue. Nothing can surpass the elegance of the folds of the drapery; they are equally natural and beautiful, and do honour to Raphael himself. Her left foot is

so placed that the toes seem to come beyond the limits of the foreground of the picture, and a light coming behind the heel, deceives one so as to make him imagine that he sees round the foot; her right foot, thrown behind, rests upon the toes. A green mantle hanging behind her floats in the air. She is taller than any of the nymphs who attend her; her eyes are blue; her mouth is small; her form slender; her arms plump; and her feet little.

The nymph in the extremity, seen close by the pillar, is a profile of extraordinary simplicity and beauty. The next is seen in front, part of the face concealed by the heads on each side.

The nymph next Chariclea's left arm, resembles the Venus of Medici in the disposition of the neck and head. They are all crowned with laurel; silent; and diversified by different attitudes; and by the management of light and shadow.

Nearest Theagenes stands the priest of Apollo, an old man with grey hair and beard; his drapery is blue, faced up with red; his face is shewn by a faint light, as he stands below the torch near a head lower than Theagenes, hard by a pillar of the temple; his left hand, in shade, is but slightly painted; and is probably neglected on purpose to heighten the beauty of Theagenes' hand near

it; which is also a back view of the hand, though in a different position.

Theagenes is a little more seen than profile; his features resemble the countenance of Marcus Aurelius after he arrived at manhood, but still young; but the form and expression of the mouth are different. Theagenes is crowned with laurel; the hair of his head partly short and curled, and partly hanging on his shoulders. His dress is military, coming a little down beyond the middle of his thigh; the colour is azure, or sky-blue; his loose mantle, which hangs behind, is scarlet; the folds are beautiful, and the management of the light and shade.

There comes across his breast a belt, to which his mantle is fixed; this belt is green, fringed with gold, joined by a link of a chain.

There are six figures beyond Theagenes, which are all in shade, or only seen by a faint light: four of them have helmets on their heads, and two have their heads uncovered. These seem to be painted by Julio Romano, the colouring being like his.

The figures in the extremity give one the idea of a crowd unseen, that presses hard upon them. There are two figures, one stretching his neck upwards, and the other bending forward, mark their curiosity to see.

The head of Knemon is seen in profile, with his eyes directed towards Theagenes and Chariclea; his head is covered with a helmet; his mantle is of a lighter red than that of Theagenes, but is fixed in the same manner, by a white ribband, joining with three links of a chain at the middle of his breast; his military dress is a bright yellow; and the short dress under it, like the kilt of a highlander, is white, with a blue tint.

There is a Cupid in the deep shade, which takes hold of the lower part of Theagenes' red robe. The right hand of Knemon, in shade, and the Cupid below it, are both unfinished. These seem

not intended to attract the eye; but neither this, nor the negligence setting off the more finished adjacent objects, fully account for this neglect in a satisfying manner: perhaps the picture was among those which had not got the last hand when Raphael died, and the proprietor of the picture might choofe to have what was done by Raphael's own hand to remain as he left it.

At the left fide of the picture there are two venerable old men, who stand lower than others in the company; the younger of the two is dressed in red, and feen in profile with brown hair, looking eagerly up to fee Chariclea; his breast being towards the specta-

tor, his looks are obliquely directed over his right shoulder; and with his right hand he takes hold of the arm of the supposed father of Chariclea, who is before him; who is dressed in a loose blue robe, which also covers his head; his left hand is stretched forward from the elbow, his thumb upwards, and his fingers curved, seems to acquiesce with pleasure in what is going on; his complexion is fresh and his beard white; his eyes are directed towards Theagenes.

Above this man there is a head turned partly to the other side of the picture with short grey hair and beard; on the right side of the head there is a ruff without

any plaits, which seems to be of white satin. This head does not belong to the composition; but is a well finished portrait; probably of some person of distinction, at whose expence the picture was done.

Upon the whole this makes one of the most pleasing pictures in the *tout-ensemble*, and in the particulars. The effect of the whole pleases at first sight, and the longer the picture is seen it pleases the more.

The advancement of the three principal figures divides the picture into three groups; the detail of which invites at leisure, after the principal figures have de-

lighted the eye and the understanding.

The light coming from the torch is thrown upon Chariclea from the right side of the picture, and upon Theagenes and Knemon from the left.

This picture is an example of a great painter handling a subject altogether tranquil, and yet rendering it exceedingly pleasing and interesting.

The Vessel of THEAGENES and
CHARICLEA taken by TRACHI-
NUS the Pirate, after an Engage-
ment with the Tyrian Mer-
chants.

A Picture designed by Raphael;
probably painted by three of his
scholars, and retouched by him-
self.

In the expression of the passi-
ons we see the truth and simpli-
city of Raphael, his beauty of
forms and ease of attitudes; in
the ornament of the ship the taste
of Polydore, and his great relieve
in the figures; in several of the
figures we see the fire of Julio

Romano; and in the figure of Chariclea perhaps the clear manner of Perino del Vaga.

The dimensions are, four feet eleven inches in height, by seven feet eight inches in breadth.

This picture, the companion of the former, is its contrast; the first being perfectly tranquil and peaceful, and this tragical. The scene is seen by the light of the moon. The persons engaged in it are in a ship at sea, not far from land.

In the ship is Theagenes, Chariclea, the old man who is supposed to be their father, Calasiris, and Knemon; together with a company of Tyrian merchants, whose riches, and the beauty of

Chariclea, had induced Trachinus, the captain of a pirate vessel, to pursue them in order to obtain both.

The Tyrians, resolving to resist, occasioned at first a good deal of slaughter; but they, after trial, being convinced that the pirates would put them all to death, surrendered and supplicated for mercy; hence that general terror on their countenances. The particulars of the engagement are not related by Heliodorus, which leaves the painter at liberty to imagine the scene as he judged would produce the greatest effect on the spectator.

The time of the picture appears, by the attitude of Chari-

clea supplicating Trachinus not to separate her from her father and brother; that is, from the old man who sits behind her, with a blue mantle that covers his head, seen in profile, with his hands on his breast. Knemon sits beyond, and a little behind him.

By her brother she means Theagenes; who appears to be in distress; whether from wounds, or from their having begun to separate him from Chariclea, by forcing him out of the vessel, is uncertain; as there is no account of his being wounded, or any of the company of Chariclea having joined the Tyrian merchants in defence of their wealth: we, accordingly, do not see the same

concern in the countenances of Calafiris or Knemon.

The colouring of Raphael does not appear in this picture. The ornament in clare-obscure, on the outer side of the vessel, looks like the taste and execution of Polydore. The clear colouring of Chariclea leads us to ascribe that figure to Perino del Vaga.

The other figures, in general, appear to be the colouring of Julio Romano; though perhaps at the extremity of the left side, the work is partly performed by Polydore. The man, who is lifting Theagenes, in the extremity, and perhaps all the figures on the left side of Trachinus, shew his taste in drawing, and the extraordinary

relievo for which he was remarkable.

As the Tyrian merchants are not distinguished by names in Heliodorus' narration, nor yet the crew, we cannot give the names here, the second in command only excepted, who is named Pelorus, and seems to be the person in green whose right hand is stretched out with a dagger in it; the whole body of this figure is very round, and detached from the ground, the sea being seen going back a great distance beyond him.

The persons belonging to the pirate are distinguishable by their arms and by their determination. The Tyrians are distinguishable

by the expressions of pain in their countenances who are wounded, and others by their fear. The expression of the passions is marked with propriety, force, and simplicity.

The painter has introduced different ages to give variety to his composition: and the number of foreshortened figures shews that the greatest difficulties of the art are not shun'd, and the execution is fuitable.

The foreshortened figure on the left side of the picture, with the blue military dress and the red mantle, is the only person we can take for Theagenes; and, altho' painted with great ability, as appears by the masterly fore-

shortening, yet falls greatly off in the beauty and graceful appearance of Theagenes in the other picture. Perhaps this difference is owing to the foreshortening, and melancholy circumstances of Theagenes.

After diligent enquiry I can find no repetition, nor print, of this, nor the preceding picture; only one gentleman said, he had seen tapestry done after them, belonging to the King of Portugal.

These two pictures, being of the same height, and parts of the same story, shew they were intended as companions; the difference of their length must proceed from their being intended to fill up a particular place.

T H E
U N I O N
O F

PIETY AND CHARITY.

A Picture painted by Pietro Perugino, master of Raphael, and by Raphael himself. The dimensions are, ten inches in height, by one foot eleven inches in breadth.

Altho' the manner of painting is the same in this picture and the following, yet the great propriety of characters leads us to ascribe the second to Raphael alone. One part of the first picture being indeed a variety of beggars, is not so favourable to the art; but in some of them we

see the taste of Raphael; particularly in a young man who holds out his hand, and in a lame man, done in the same taste with the man cured at the Beautiful Gate.

The right side of this picture represents the inside of a church. Upon the wall, fronting the spectator, are hung several pictures; of which the remotest to the left, represents the adoration of the wise men; and beyond the candlesticks, which stand upon the altar, appear several heads, with the circle of sanctity above each.

Three priests, with surplices, and vestments of green adorned with gold, stand before the altar; one with the missal open before him, the other two with their

hands joined, and their heads bowed down, join in the devotion.

At the right corner of the picture, two men stand upon a marble pavement; the one with a loose blue robe; and the other with a robe of a dusky red colour. Their heads are uncovered.

On the other side stands a man, with his head likewise uncovered, with a brighter red robe, below it something like a kilt, of a yellow colour. His drawers, which are white, and shaded with blue, are seen to cover the upper part of his feet and thighs.

In the entry of the church two men stand with their heads

covered, with a cap of the form of the Scots bonnet; their loose dresses are of broken colours, the one of a dusky brown, the other tending to a lead colour.

Without the walls of the church appears a young man furrounded by beggars. His bonnet-like cap is red; his hair brown, tending to red; his face is seen in profile; his body is turned so as to be seen three quarters; the linen of his shirt is seen about his neck and breast; his upper robe is scarlet, thrown loose with waving folds; his under robe, resembling the kilt, is yellow and figured; above which, to the right, hangs a large purse; his stockings resemble those formerly mentioned.

On his right are three figures. One of which, nearest the foreground, is an old lame man upon his knees, leaning upon a stilt under his arm; with both hands he holds a dish, into which the young gentleman is ready to let fall a piece of money, which he holds between his finger and thumb; the head of the beggar is seen in profile; his grey hairs are divided, and his beard long; his upper covering is short, and of a yellow colour shaded with red; and the drapery which covers his thighs and legs is blue. He resembles the lame man at the Beautiful Gate in Raphael's cartoon.

The figure that stands between the old beggar and the young

gentleman is the youngest of two boys. He seems, by the position of his hands, and also the appearance of his eyes, to be blind; his face is not a full front view, but near it; his hair curled; his drapery blue, and his stockings of a broken green.

The third figure is behind. His dress is of a russet colour; his neck and part of his breast naked; his hair yellow; his face fresh coloured, which is seen a little more than profile; his left arm is stretched out, his hand open, to receive alms. As he is behind the person from whom he seeks it, his stretched-out arm presses a little upon the arm of the gentleman to engage his attention.

On the left side are also three beggars ; two of which are women with children. The woman most advanced on the foreground, holds out a dish with her right hand, into which the gentleman is dropping a piece of money with his left ; her other arm is about a naked child who stands by her, looking upwards, with his arm lifted up ; the position of his limbs is near that of the possessed boy in Raphael's Transfiguration ; the face of the child is seen in profile, and the head of the mother near a profile. The light falls strongly on this mother and child, particularly on her face and the body of the child ; and, in that respect, con-

trafts with the figure of the elame man first mentioned.

Behind this woman is an old man ; his beard grey ; his hat, and upper covering of a russet colour ; his hands are stretched towards the young man ; his thumbs and fingers touching one another : he is seen almost in front ; and seems to be assuring the young gentleman of the reality of his poverty, whose eyes are turned to him with a compassionate look.

Beyond these figures last mentioned, stands an old woman : the linen on her head is covered by a scarlet cap ; her gown is blue, with a scarlet cloak tied with a knot over her right shoul-

der; her right arm is stretched out, over which hangs a basket finished with great neatness; her forefinger and thumb is stretched out, the other three fingers curved; her feet are uncovered; she has a naked child in her arm, supported partly by her left hand, and partly by a piece of yellow drapery, which comes over her shoulder.

The child takes hold of the red drapery below the mother's breast with the right hand, and with the left takes hold of a round loaf held up with both hands by a girl of five or six years of age: the light falls on the breast, thighs, and legs of the child, and upon the face, which

is a little turned downward towards the loaf; the shade on the left side of its body gives it a good deal of relieve; and a light which falls down behind this shade on the arm of the mother who supports the child, detaches the body from the background in such a manner as to deceive the eye.

The girl who hands up the loaf, is looking upwards, approaching a profile, but both eyes and the mouth are seen; the drapery on her arms is white, the folds circular; the rest of the drapery is of a greenish blue; the legs and feet are naked, and, as the others, shaded with black.

Behind are trees and buildings.

T H E
COMFORTABLE DEATH
O F A
G O O D M A N.

A Picture painted by Raphael. The dimensions are, one foot and half an inch in height, by one foot seven inches and an half in breadth.

The scene of this picture, the companion of the former, is a monastery of elegant architecture.

The subject is, the death of an old man, at the moment of his expiring. His soul, clothed with an aërial vehicle, is represented carried up to heaven by two angels, who are upon the wing,

above the heads of those present; the soul is furrounded with light.

His body lies upon a bed or couch, the covering of which is red; the bolsters are so high that he almost sits; his head is bald; the hair of his beard is grey; his mantle black and gown blue; altogether uncovered by any bed-cloths; his hands take hold of a crucifix, but wanting power to support it, this is supplied by an old man who stands at his left side, and lays his right hand on the forepart of the shoulder of the person expiring, and supports the crucifix with his left.

The freshness of this old man's face contrasts with the pallidness of the person just expired, on

whom his eyes are intent; his head is bald, his beard grey; his cloke black, his other drapery brown; his head and hands are in the light; the rest of his body, more or less, in the shade.

To the left of this person stands another venerable old man, more erect, and more in front; but his eyes are also turned to the person just expired; his hands are lifted up and folded together; his upper drapery inclines towards a purple, and his under is blue; a small red cap covers the upper part of his shaven head; his face is fresh coloured; what hairs are on his forehead are brown; his beard is not large, but grey.

To the left of this figure stands

a young man bending forward; his cloke is black; his underdrefs white; his hands ftretched out before him; his thumbs and ends of his fingers touch one another; grief appears in his face; a light from above falls upon his head, his breaft and right arm; the fharpnefs of which is heightened by the black colour of his upper drapery in the fhade.

Beyond this young man, at the foot of the bed, ftands a figure of uncommon dignity, that may well put one in mind of St. Paul preaching, in Raphael's cartoon, yet without any famenefs; his fhaven head is feen in profile; and that which remains unfhaved, tending to grey; the colour of

his face is vigorous and fresh ; his beard of a silver white ; his hands and arms are lifted up ; but his hands hardly touch one another ; not, however, expressive of oratory, but of devotion and silence.

A little before this figure is another old man, upon his knees, whose head is seen in profile ; but who looks with great intenseness at the person just expired ; a strong light falls upon his head and shoulders ; his mantle is white, and under-dress of a russet colour ; his arms cross each other, and his hands are upon his breast ; his head is bald, and the hairs of his beard and neck grey ; his skin fair, with the freshness of an old man.

On the other extremity of the picture stands a young man bending forward; grief and watching appear in his countenance; his drapery is blue; his hands are folded together in the attitude of devotion.

The most of all advanced on the foreground of the picture, is another young man, at the side of the last mentioned; he is seen in profile; his upper cloke is russet, and his under-drapery white; he kneels upon his right knee; upon his left is a Prayer-book; his left hand is upon the open book; and his right upon his face, wiping away his tears.

Behind him, somewhat higher, is placed a window, from which

are seen buildings that appear of white marble: from the window a light falls upon this and the other figures.

Under an arch, on the other side of this picture, is an open window; from which comes a light that brings forward the wall on which it is placed, towards the foreground of the picture; and beyond this wall the eye is refreshed with picturesque landscape, representing trees, water, ruins, and buildings.

These two pictures appear to be the history of the same person, who has been canonized: their form, turning inwards towards the back, and rising gradually towards the midst, have

been probably the sides of a box, containing the relics of the person whose history is here painted upon it; and perhaps belonging to a monastery, whose chapel and members are here represented in their habits.

No prints seem to have been engraven after these two pictures.

T H E

WOMAN TAKEN IN ADULTERY.

A Picture by Raphael. Painted on wood, in his first manner. The dimensions are, two feet five inches in height, by two feet ten inches and an half in breadth.

I have an old print of this picture, but so cut in the margin, that neither the name of the painter nor engraver is left. The face of our Saviour in the print is altogether different, and far inferior. This print was perhaps engraved from a picture of Perugino; if so, the present is undoubtedly improved by Raphael,

This picture is composed of

eighteen figures. Our Saviour stands on the foreground; his face a little turned towards the left; his right hand open, and lifted from his bended elbow; his drapery is red, ornamented with gold, and a mantle of a brown colour. There are seven figures on his right hand.

On the foreground is the woman; and immediately behind her a man in armour, with a batton in his right hand. Spears of different forms, that appear above the heads of the figures on the right side, mark the woman to have been made prisoner by an armed party. The woman is seen in profile; her neck, shoulder, and arm, uncovered; her drapery

is linen, with a dark cloth, fringed with gold.

There is stretched out from a figure hid in the ground, a hand and part of the arm withered and deformed. A figure behind our Saviour points to this hand, and seems to be very much affected with the sight; his head is turned to the left, and seems to be in conversation about this subject.

All those on the left side are Jews, without armour. An old man, bare-headed and bald, seems to be reasoning from the law, that the woman should be punished. He looks intently upon our Saviour, and by the attitude of his hands is speaking in an earnest manner.

A figure most removed to the left side, turns about his head, and speaks to his neighbour; pointing, at the same time, with his right hand to our Saviour, to denote that he is the subject of conversation.

Behind the other figures, and raised as standing on an eminence, there appears a blind man holding out his hand for alms.

The folds of the draperies are small, and without that elegant disposition for which Raphael was afterwards so remarkable.

At the four corners of the picture are painted fruits and flowers, terminated in an oval form, so that you look at the picture as seen thro' a window.

T H E

VIRGIN and CHILD, with
St. JOHN presenting Fruit on a
Plate to our Saviour.

A Picture on wood by Raphael,
The dimensions are, one foot ten
inches and one fourth in height,
by one foot six inches in breadth.

Our Saviour stretches out his
hands open, and looks with an
attentive expression to St. John.
He is naked, and sitting upon the
knee of the Virgin; who takes
hold of his right foot with her
right hand. She sits under a tree.
The folds of the drapery are large
and well disposed. She has no
dress on her head but a braid;
her hair is brown and long.

The background of the picture consists of a landscape; in which are seen, at different distances, buildings, trees, water, and remote mountains.

I have heard of no print or repetition of this picture.

T H E
VIRGIN AND CHILD.

A Picture on wood, by Raphael, after he had seen the painting of Da Vinci. The dimensions are, two feet eight inches and an half in height, by two feet one inch and an half in breadth.

Never was any picture higher finished. The colours seem to have been ground so fine as to be almost of the consistence of oil; and it must be one of those pictures which Vafari says Raphael finished as high as miniature.

On the foreground of the picture, which imitates waincoat, there lies an apple of yellow tint;

and by it a cluster of large grapes, of a green colour. Immediately behind the apple and grapes, is a red drapery, part of the mantle of the Virgin. The Virgin's gown is silk, not of any original colour, but such a blending as is exceedingly pleasing, but difficult to name; as it is so remote from any original colour.

The Child sits upon a cushion of dark purple, on which hang three gold tassels, done with so much care, that there is not a thread unentire.

The wall behind, and support of the cushion are marble, partly adorned with precious stones and clare-obscure ornament. On each side a green curtain hangs down;

and beyond, an open window, from which there is seen a landscape. The first object that presents itself to the eye is a tree, on the foreground of the landscape, in the taste which Raphael delighted in, accompanied with lesser shrubs; behind which there is water; and behind the water a magnificent castle, the image of which is seen by reflection reversed in the water.

Our Saviour's arms are round the neck of the Virgin, whom he salutes. With the finger and thumb of her right hand she holds up two cherries; with her left hand she encloses the Child, whose soft flesh yields to her fingers.

The numberless particulars of this picture, proceeding from the wonderfully neat labour of the painter, it is impossible fully to describe.

There is probably no print, repetition, or copy of this picture: the great quantity of labour it contains may perhaps have prevented its being attempted.

A

F R O N T V I E W

O F T H E

F A C E O F O U R S A V I O U R ,

PAINTED on wood by Raphael : very soft, and much in the style of the former. The eyes and hair are of a dark colour, like the representation of the holy face on the napkin of St. Veronica ; but the face is too young to suppose it intended for that representation.

The dimensions are, one foot in height, by ten inches and an half in breadth.

We have seen many years ago, a head resembling this, painted on marble, and placed in a little marble chapel at Antwerp.

Our SAVIOUR, about Ten or
 Twelve Years of Age,
 PAINTED on wood by Raphael;
 or, as some think, by Ludovico
 Dolce. The dimensions are, one
 foot seven inches and three fourths
 in height, by one foot four inches
 and a half in breadth.

Our Saviour's hair is equally
 divided, and falling down on each
 side in ringlets according to the
 description of Eusebius. The
 shades are dark, and of a more
 than ordinary depth. The head
 is furrounded with a bright
 ground, which terminates in dark.
 His upper robe is blue, much
 darkened by shade; and below
 it, round the neck and breast, ap-
 pears red drapery.

O U R S A V I O U R

I N T H E

C H A R A C T E R O F A S H E P H E R D ,

T H E size of life; with a rod in the one hand, and the other hand spread on his breast.

The folds of the drapery are large, and the execution masterly. The dimensions are, two feet one inch in height, by one foot seven inches and an half in breadth.

This picture is painted with great freedom, and contains much of the excellence of the master. I have a print of it, but without any name. It was ascribed to Raphael by one of the best judges; but, whether rightly or not, must be submitted to the judgment of the public.

A W O M A N

SITTING on the clouds, with a sword lifted up in her right hand, and a balance in her left, accompanied by four young figures. On cloth, by Raphael.

The two nearest the foreground of the picture are without wings; and the two farthest advanced are winged.

All the figures are finished; but intended for a study or model for his picture of Jurisprudence, painted in the Vatican.

The dimensions are, one foot seven inches and an half in height, by the same in breadth.

This picture is finestred, or in-

closed in a larger piece of cloth than that on which it was first painted; and in the execution the face of the woman has been altered, and some lesser circumstances varied.

THE VIRGIN.

A study for a picture of the Virgin and Child, on cloth, by Raphael. The dimensions are, one foot seven inches and an half in height, by one foot three inches and three fourths in breadth.

THE
HOLY FAMILY.

A Picture by Raphael, on cloth ; probably a setting out for Egypt ; in which St. John the Baptist is taking leave of our Saviour.

Joseph walks before, carrying a small burden.

The ground of the picture is a landscape ; in which there is water and mountains. Some trees are reflected in the water.

The dimensions are, two feet eleven inches and one fourth in height, by two feet one inch in breadth.

This composition is engraved in two different landscapes from

pictures of different proportions; one of these pictures is in the Palais Royal, another the property of the Earl of Exeter; and I have heard of a third offered at a sale in Dublin, which the proprietor refused to enter under 500 l.

This picture is four inches and a quarter larger than the one in the Palais Royal; the colouring the same, equally clear, and the carnations equally fair: this is not the ordinary case with a copy, which time commonly renders darker than the original.

Subjects of this nature, painted to excite devotion, were repeated as often as called for, commonly with some variations in the

ground, and in the form or size of the picture ; according to the place for which it was intended.

There is a print of this composition with a different ground, and the breadth double in proportion to the height.

The landscape in general is agreeable to the picture in the Palais Royal, but diversified in many particulars.

The execution of this picture seems equal to that in the Palais Royal ; but, after all, its merit is submitted to the judgment of the public.

T H E
S L A U G H T E R
O F T H E
I N N O C E N T S.

A High finished picture in clare obscure, by Raphael. This was intended to be enlarged into a cartoon for tapestry. The action is all with the left hand, that being reversed in the tapestry, it might be with the right.

The cartoon enlarged from this picture is at present in the possession of Mr. Hoar, painter at Bath. It is said to be damaged by a person with whom it was pledged during Oliver's usurpation, from

a motive of resentment, because the proprietor relieved the picture.

The subject of this picture is indeed terrible; but the expressions are proper, and full of nature, not to be equalled by description; the executioners of this cruel order appear unrelenting ruffians; in the countenances and actions of the mothers appear all that terror, horror, anguish, and despair, natural to their circumstances; accompanied with efforts to defend and revenge their innocent children, as prompted by nature.

There are several prints done after designs and pictures of Raphael on this subject, containing

more figures, but in other respects not equal.

Behind is a palace with statues of Mars, Venus, and Apollo. The scene of the picture is in the open field.

The dimensions are, one foot six inches and one fourth in height, by eleven inches in breadth.

T H E

VIRGIN and CHILD,

ACCOMPANIED with three angels; of whom one on the right side of the picture presents a plate with fruits, and on the left two play upon instruments; one of which resembles a violin, and the other a guitar. Painted on wood by Raphael.

The scene of the picture is in the fields; the background is a church and landscape.

The Virgin sits under a tree; her right arm holds the Child, who is naked; and her left hand supports his left foot, his right rests upon her knee; his right

arm is stretched over her breast, and his hand touches her neck. The drapery is red and green, which perhaps may have been originally blue. The air of the Virgin is graceful; but the picture is not so highly finished as several others in this collection.

Within the principal door of the church appear small figures; and within another door, more to the right, appears a group looking towards the scene of the picture.

The dimensions are, one foot four inches in height, by one foot one inch and one fourth in breadth.

I know of no repetition or print of this picture.

T H E

VIRGIN sitting in a Grove.

A Picture by Raphael, on wood. The dimensions are, one foot five inches in height, by one foot eleven inches and three fourths in breadth.

The Virgin's face is in front, a good deal reclined to the left; her hair is fair; the covering on her head loose, and hanging on her shoulders.

The Child is seen in profile; in an attitude in part differing, but which has a good deal of resemblance to that of the Child in the famous Holy Family belonging to the King of France.

A shepherd, kneeling, takes hold with his right hand of the

child's left arm ; there lies by him a shepherd's crook ; his drapery is blue and yellow.

In the background, on the left side of the picture, where the shepherd is, is a thick grove, where some rabbits are feeding.

On the other side of the picture appears water, a bridge, and a tree, which by its nearness appears much higher than any behind it.

Beyond the trees appear several ruins on the tops of high mountains ; and nearer the eye, lower, the ruins of a palace, with a pyramid ; and before these ruins a piece of green ground on which cattle are feeding.

I know of no repetition or print of this picture,

THE
VIRGIN,
SHEWING
OUR SAVIOUR ASLEEP
TO
ST. JOHN THE BAPTIST.

A Picture by Raphael, on a thick plank of wood, curved on the upper part of the wood. The dimensions are, two feet eight inches in height, by one foot eleven inches and an half.

The Virgin lifts up the light covering from off the face of our Saviour, and shews him sleeping to St. John Baptist, who kneels,

and joins his uplifted hands in admiration; his expression of admiration is heightened by the openness of the mouth; his hair is pale, without any covering.

The gown of the Virgin is red; and a covering, which hangs down from her head over her shoulders, is of a faint yellow; her hair, which is red, is contrasted with a blue filk that surrounds her head.

The bed on which the Child lies is blue, and the covering of a brown colour.

The whole produces a pleasing harmony. The ruins, and landscape behind are exceedingly beautiful.

There is a fine print of this

composition without the oval head; and, as appears by the many lesser variations, from a different picture.

A

P O R T R A I T,

SUPPOSED TO BE

R A P H A E L.

HIS robe is loose, with a white lining. The dimensions are, one foot eight inches and one fourth in height, by one foot three inches and an half in breadth.

THE
P O R T R A I T
O F

I S A B E L L A,

Wife of FERDINAND, K. of Spain,

By RAPHAEL.

HER left hand is upon her breast, and her beads falling, hang over her arm. There is a print of this portrait in the cabinet of Crozat.

The dimensions are, three feet four inches and an half in height, by two feet four inches and an half in breadth.

THE PORTRAIT OF
MARK ANTONIO,

Raphael's Engraver, by Raphael.

HE has a roll in his hand; a considerable part of the breast of his shirt is seen; his head is uncovered; the view of the face is the same which Raphael has given him in the picture of Heliodorus in the Vatican. The same likeness of Mark Antonio is engraved in a Life of Raphael by Duret.

The dimensions are, two feet seven inches, by two feet two inches and an half.

A PORTRAIT, BY RAPHAEL,

O F

BALTHASAR CASTIGLIONE,

RAPHAEL'S great friend and protector, in an oval form. This portrait has been engraved with Raphael's name; a copy of which print is placed before the quarto edition of his Courtier, printed in Italian and English at London.

The dimensions are, two feet six inches and an half in height, by two feet and half an inch in breadth.

T H E
VIRGIN lifting the Veil, and
shewing our SAVIOUR to
St. JOHN.

THE same composition with the former picture on this subject; but the Child is taken from a different, and, in some respects, a better model. Well painted and highly finished, on wood.

As I have not seen any of Raphael's pictures in that manner of colouring, I cannot ascribe it to him, but leave it entirely to the judgment of the public. The dimensions are, two feet three inches in height, by one foot nine inches and an half in breadth.

THE
HOLY FAMILY.

By RAPHAEL.

THE same composition with the famous Holy Family in the King of France's collection. This picture differs in many small matters, particularly the flowers which are dropping by the angel, have no laurel among them; which addition in the great picture is a presumption of posteriority. Nor does Joseph, who leans on his hand, sit so erect as in the great picture.

It appears by an inscription on the great picture, belonging to the King of France, that it was done two years before Raphael's death. There is a fine print after it by Edelinck.

There is another of the larger size, which was sold at Luke Shob's sale, and purchased by the Dutchess of Portland.

The effect of this lesser picture is hurt, when viewed near, by the shrinking of the cloth; which probably has been occasioned by its being too much exposed to the heat of the sun. It has also suffered in other respects by bad usage.

The dimensions are, two feet five inches and an half in height,

by one foot ten inches and one fourth in breadth.

T H E

VIRGIN AND CHILD,

With an ANGEL behind.

THE Child is lifted by the Virgin, and she seems to be about to salute him. The eyes of the Child are closed as if asleep. The Child is more in the manner of Correggio than Raphael; and is probably the work of some great painter, who had both in his eye.

276 The VIRGIN and CHILD.

The angel and Virgin are both very graceful; and the maternal affection of the last is finely expressed.

The dimensions are, two feet two inches and one fourth in height, by one foot seven inches and three fourths in breadth.

Since writing the above, I have looked into a little book, wrote by Giacomo Barri, entitled, the Painter's Voyage, giving an account of the pictures of the palace of St. Mark, in the uppermost chamber over the tribunal, he says there is a Madona, with Christ, and an angel, by the hand of Raphael. The picture now described, is probably a copy, or rather an imitation of this compo-

The VIRGIN and CHILD. 277

fition, by Ludovico Carracci or Guido; if by the latter, it is in his first manner of colouring. The dress of the upper part of the Virgin's head is Bolognese.

THE
VIRGIN and CHILD,

By RAPHAEL.

THIS picture is graceful, and much admired. There is another with a different background, that was purchased by the late Lord Baltimore; and there is one in the collection of the King of France; and as this subject is often repeated, there are probably others. The composition here is the most general and simple. Its merit is submitted to the judgment of the public.

The dimensions are, two feet three inches in height, by one

The VIRGIN and CHILD. 279

foot eleven inches and one fourth in breadth.

There is a print after this picture; and we have an original drawing.

THE
VIRGIN AND CHILD,

With Four ANGELS.

THIS composition consists of six figures. In the middle of the picture is our Saviour and the blessed Virgin. On each side are two figures, of the size of youths about twelve years of age; but probably intended all to represent angels, though those nearest the foreground on each side are un-winged, and the other two more advanced in the picture have wings.

The one on the foreground, on the right side of the picture, is

seen at full length; his face is in front, and beautiful; his drapery is silk, of a light blue colour, with a red mantle; his right hand touches a guitar, and is seen from the elbow uncovered; his left foreshortened, and in shade, holds the guitar; the toes of his right foot advance towards the foreground of the picture; his leg, and to the middle of the thigh is in the light; the left leg is in the shade, and the toes parallel to the heel of the right; the light is on his face, right shoulder, and right arm.

The right arm of the winged angel embraces the one now described, and leans upon his right shoulder; he also leans his head

upon the left shoulder. This angel is in shade; his carnation brown; the expression of his countenance is full of the energy of good will, and the pleasure arising from harmony.

On the left side of the picture the figure nearest the foreground is without wings; is seen in profile; he holds the guitar with his left hand, which is nearest the foreground of the picture; and the winged angel on this side of the picture touches the instrument, and is attended to by the one who holds the guitar with the respect of a disciple to a master; the mouth of the winged angel is open, as if speaking; whether giving instructions, or

accompanying the music with song, is uncertain, though there is probability for the first. His left hand going round the shoulders of the other angel, his fingers are seen to rest upon the left.

The outer side of the left leg and thigh of the angel who holds the guitar are mostly uncovered, and in the light; the other leg is hid in the shade, the toes of which only rest on the ground.

The Virgin is dressed in red silk, with a blue mantle, which lies on her knee and on the ground; her right arm furrounds the child; the back of her hand is seen in the light; the three latter fingers touching the naked body of the Child, a little

284 The VIRGIN and CHILD.

below the shoulder; and her left hand rests upon his right thigh; the light falls on the right side of her face, and the left is in shade; her head reclines a little to the left, and the head of the Child a little to the right; the face of the Virgin turned, shews that side more fully than the one in the shade.

The right arm of the Child is stretched out, and crossing his Mother's breast, his spread hand rests upon her shoulder; his right side is illuminated with the strongest light, from the hair which covers the right temple to the toes.

The colouring of this picture is warm; the Child is painted

The VIRGIN and CHILD. 285

after nature; the Virgin graceful, and thought to resemble the Virgin de la Sedia.

This picture was in one of the best collections in Europe, and is in the last manner of Raphael.

The dimensions are, four feet in height, by four feet one inch and an half in breadth.

RAPHAEL'S GALATEA,

FROM his picture painted in the little Farnese; a copy painted in oil by Guido, in the style of painting of his Aurora; probably done that he might have it by him as a model when he painted that picture and Bacchus and Ariadne.

No picture of Guido or Albano is more richly impasted than this copy; the colouring is of the clearest kind, and at the same time warm.

The dimensions are, five feet ten inches in height, by four feet five inches in breadth.

The composition consists of twelve figures, besides the sea-horse and two dolphins. The colouring of all the figures is fresh, and the expressions of great vivacity and delicacy; so that this copy, far from diminishing the beauties of the original, seems to add the graces of Guido; and ought to be so much the more esteemed, as the original has suffered much by time.

The ground of this picture is sea and sky. On the foreground there is a sea-cupid or nereid, who takes hold of one of the dolphins with both hands; his head is inclined to the right side of the picture, his face seen almost full; his mouth a little open,

and his eyes looking upwards ; the under-side of his right wing is seen spread, and contrasts with the darkness of the dolphin ; a piece of red drapery comes over his left shoulder, and falling down by his side, spreads under him, and his legs rest upon it ; the light that falls upon this drapery, makes it partake of the white, which takes off from the fierceness of contrast it would make with the sea, and heightens the beauty of the fair and fresh carnation of the Cupid.

On the extremity of the left side of the picture, beyond the dolphins, a triton, who is seen in profile, his back towards Galatea, blows a trumpet ; his head is

ressed with sea-weeds; he has no drapery, but his thighs are partly covered with a natural covering resembling the fins of a fish.

Beyond this figure, and a little more advanced to the right, is a centaur, who carries a nymph; whose left arm coming over his shoulder, crosses his breast; the body of the centaur is in profile, and his face almost in front; his head is covered with green weeds. The face of the nymph is seen in profile; and her back full, without drapery.

In the centre of the picture is Galatea; she stands on her right foot in her chariot, which is a large shell, drawn by dolphins;

her left foot lifted upwards by the bending of her knee, is thrown behind ; her drapery covers all her left side from above the thigh, except a little of the foot which is in shade ; her right leg is seen uncovered to a little above the knee ; the drapery is of a red colour, not bright, but tending to purple, that its contrast with the sea might not be too fierce. The body of Galatea is so turned, that her right is seen fully in a more direct view, and the fore part of the body as far as uncovered by drapery, more obliquely ; her hair and drapery is blown by the wind ; her eyes thrown upwards, her face turned to the right ; her mouth is open, and her expres-

sion marks the elevation of the sea-goddes; the air of the head, and the view given of the countenance, discover great elegance of taste.

Immediately beyond Galatea is a triton, whose head is covered with green leaves, and whose right arm surrounds a nymph, whom he seems to carry along with him; this nymph is of a fair and fresh complexion; her hair is brown, and tied with a blue braid; she has no drapery, but a yellow sash held with both her hands, which is blown by the wind; her right arm lifted up, and curved at the elbow, brings her hand above her head; and her left lifted up from the

elbow, gives a view of her fingers taking hold of the fash; in her countenance there is disdain, but so delicately expressed, that it does not hurt the agreeableness of her features; the fairness of her complexion is contrasted with the brown colouring of the Triton; and the softness of her breast with the muscular swellings of his body and arm; his navel being seen in front, supposes a greater twist of the body than what the human is capable of; but perhaps his fictitious character may excuse.

Behind this Triton is the sea-horse, which a triton blowing a shell sits upon; his head and breast is raised high, and seen

obliquely, his mouth open; which with the nostril, eye, and ear, all concur in giving him an expression of a great deal of meaning.

There are four Cupids in the air; the body of the one most to the right is hid behind a white cloud; he holds a bundle of arrows with both hands; his face is turned a little to the left, and a part of his left wing is seen.

The figure nearest him is lower in the picture, without drapery, and seen at full length; he draws a bow, with the arrow directed against Galatea, on whom his eyes are fixed; his face is turned towards a profile, his body in front, to which his right thigh, leg, and foot correspond; and his

left thrown behind, is seen in profile upwards.

The next cupid rises higher in the picture; his head looks downward, and his arrow pointed at the nymph held by the triton; his left side and his back is fully seen; his knees curved, and his feet thrown upwards.

The last cupid, towards the left of the picture, directs his arrow against Galatea; it is an oblique view of his left side and back, the side of his left foot coming towards the foreground of the picture, the leg is foreshortened.

The whole of this picture is in the light; and in that respect is more in the taste of Correggio than is usual in the pictures of

Raphael; but the scene of the picture, being at sea, in the open air, makes this choice the more proper.

The following letter, wrote by Raphael, is so modest, so elegant and polite, in the original, that I imagine the whole will be acceptable to gentlemen of taste who have not seen it; and the latter part is quoted with propriety, because it belongs to the subject of the picture.

A L C O N T E

BALDESSAR CASTIGLIONE.

SIGNOR CONTE.

“ HO fatti disegni in più mani-
“ ere sopra l'invenzione di V. S.
“ e fodisfaccio à tutti, se tutti non
“ mi sono adulatori; mà non fo-
“ disfaccio al mio giudizio, perche
“ temo di non fodisfare al vostro.
“ Ve gli mando, V. S. faccia scelta
“ d'alcuno, se alcuno farà da lei
“ stimato degno. Nostro Signore
“ con l'onorarmi m'hà messo un
“ gran peso sopra le spalle. Questa
“ è la cura della fabrica di San
“ Pietro. Spero bene di non cader-
“ vici sotto: e tanto più, quanto

“ il modello, ch'io ne hò fatto,
“ piace à fua Santità, ed è loda-
“ to da molti belli ingegni. Mà
“ io mi levo col pensiero più alto.
“ Vorrei trovar le belle forme de-
“ gli edifici antichi ; ne sò se il
“ volo farà d'Icaro. Me ne porge
“ una gran luce Vitruvio: mà
“ non tanto che basti.

“ Della Galatèa mi terrei un
“ gran maestro, se vi fossero la
“ metà delle tante cose, che V. S.
“ mi scrive. Mà nelle sue parole
“ riconosco l'amore, che mi porta:
“ e le dico che per dipingere una
“ bella, mi bisognaria veder più
“ belle, con questa condizione che
“ V.S. si trovasse meco à far scelta
“ del meglio. Mà essendo carestia
“ e de i buoni giudicii, e di belle

“ donne, io mi fervo di certa idea,
 “ che mi viene alla mente. Se
 “ questa hà in se alcuna eccellen-
 “ za d’arte, io non sò: ben mi af-
 “ fatico di averla. V. S. mi co-
 “ mandi. Di Roma . . .

RAFAELLO DA URBINO.”

TRANSLATION,

TO COUNT

BALTHASAR CASTIGLIONE.

COUNT,

I HAVE made designs in several
 manners after your inventions;
 and given satisfaction to all, if all
 do not flatter me; but I do not

satisfy my own judgment, because I am afraid of not satisfying yours. But I send them to you; make choice of any, if any shall be esteemed worthy of being chosen. Our Sovereign, with the honour he hath done me, has laid a great weight on my shoulders; which is the care of the fabric of St. Peter. I hope I shall not fall under it; and so much the more, as the model which I have made pleases his Holiness, and is praised by many good judges. But I raise my thoughts still higher. I would wish to find the beautiful forms of antient edifices; nor do I know if my flight shall be like that of Icarus. Vitruvius holds me out a great light; but not so great as needful.

With respect to Galatea, I should think myself a great master if it were the limit of so many great things you write to me of. But with the remembrance of the words, I remember the love you bear to me; and I assure you that to paint one beauty, it is necessary to me to see many; and with this condition, to have you with me, to point out the most beautiful parts. But there being a scarcity of good judges and of beautiful ladies, I am obliged to have recourse to a certain idea which comes into my mind. Whether this has in it any excellence of art I know not, but I labour to possess it. You will command me. From Rome . . .

RAPHAEL DA URBINO.

THE
RESURRECTION

OF

OUR SAVIOUR,

By RAPHAEL.

PAINTED on a very thick plank of wood, in an oval form. The dimensions are, four feet three inches and an half in height, by three feet three inches in breadth.

Our Saviour is suspended in the air above the sepulchre; his right hand is stretched out towards the elbow, and a little elevated, and the rest of the arm and hand directed upwards; with his

left hand he holds the ensign of victory; his countenance full of majesty; the face is fully seen; the forepart of the body and sides are uncovered; but the thighs are covered with a red silk drapery; which, blowing by the wind, is spread behind and beyond the figure as high as the shoulder; the left thigh covered with drapery, which falls to the middle of the leg, is seen in front; and the whole leg and foot in the same view thrown a little to the left; the right leg is thrown behind, and being lifted across, the foot declines like the same foot of Elias in the Transfiguration; brightness surrounds the head of our Saviour.

The red sky, accompanied with darkness, marks the dawn of the morning; and part of the body of the sun appears rising above the heights.

There is another picture on this subject by Raphael, of which we have the engraving, which is much the same in the principal figure, if sufficient allowance is made for the engraving's falling short of the excellence of the picture.

But the figures below are totally different. The soldiers are in the Roman military dress, and surround the sepulchre; those that are farther advanced towards the background of the picture, are covered with dark shade; those

on the foreground are enlightened with a bright light flowing from the body of our Saviour.

The figure most to the right is found asleep; his shoulder and left arm are uncovered, except a part which supports his head; his right hand rests above his head.

The figure adjoining to this, reclining backwards, looks in great astonishment towards our Saviour; his mouth very open, as if crying; he is reclined toward the right, and a strong light is on those parts of his body that are illuminated.

The following figure grasps his shield with his left hand; his two thighs are seen naked, and

raised towards the knees as if making an effort to spring up; his head is already lifted, and his breast which is seen naked; the back part of his head is covered with a helmet, and is towards the foreground of the picture, his face is turned toward our Saviour; his right arm is stretched upwards in order to take hold of the ensign of victory, which eludes his grasp. This attitude is repeated in the battle of Constantine; where a soldier endeavours to seize Constantine's horse's bridle.

The next figure covers himself with his shield, on that side next our Saviour, as if afraid; his spear is in his right hand; the hinder

part of his head and body are seen, the head in shade, and the back in a brilliant light; his left leg foreshortened advances to the foreground of the picture, and is a contrast to the leg and foot of the second figure from the right.

The adjoining figure is in the shade, and standing upon his feet, raises up his shield with his right arm, and grasps his sword with his left; his countenance is full of emotion, terror, and surprise.

There are six figures more, in different attitudes, in the deep shade.

Several gentlemen have observed, that the countenance of our Saviour greatly resembles that in Raphael's picture of the Transfiguration at Rome.

The dawn of the morning renders the light more confined, and reflects its redness on the brown carnations of the two middle figures; and being mostly intercepted by the mountains, produces a greater contrast of shade and obscurity in the picture.

Some Connoisseurs at Paris thought this picture ought rather to be ascribed to Julio Romano; and I heard an English nobleman, well known to the public for genius and elegance of taste, pointing out this picture to his son, say, That there were ^{not} three pictures of Julio Romano in England equal to this.

The articulation of the joints, the swelling of the muscles, the spirit and activity of the principal figures, shew abundantly the noble execution of the great master. I know of no print of this composition.

OUR SAVIOUR

WASHING THE

DISCIPLES FEET,

A Sketch, by RAPHAEL.

THE back figures are only slightly sketched, and in the first colouring; the most finished parts are the heads; the draperies in general are unfinished.

The dimensions are, three feet seven inches and three fourths in height, by four feet eleven inches and three fourths in breadth.

The sketch is in three groups,

310 Our SAVIOUR Washing
and disposed in the taste of Raphael's picture of Mount Parnassus.

Our Saviour is about to wash St. Peter's feet, and is humbly upon his knees. St. Peter seems greatly struck with his own unworthiness; his right hand lifted up and spread; his left likewise lifted, but obliquely, and directed towards our Saviour.

The moment of time seems to be when he is about to pronounce these words, " Lord, thou shalt " never wash my feet." The attention of our Saviour marks his expectation, and his attention to answer.

At the right extremity of the picture, a face appears in profile.

It is the face of an old man; the rest of the figure is only supposed.

The next is a female figure, also imperfect.

The next figure is behind St. Peter, and seems to be a disciple in conversation with the figure last mentioned.

Behind St. Peter and our Saviour, there are four female figures, slightly painted, with light draperies, but have a graceful effect.

The next group is composed of three figures; the first of which in order is a female, leaning forward, with her hand upon a table.

The second is a tall man, with black hair and beard; his dra-

pery is red, with a blue mantle ; his right hand points to our Saviour, and the other falls obliquely downward, and terminates on his right knee. The head is finished, but the rest is only the first colouring. We have a front view of this figure, and the head is a little reclined to the left side of the picture, listening to a man that whispers *, who is seen in profile ; his drapery is so slight, that it is hard to say what the

* This whispering figure is probably Judas, saying something detracting ; for which the other upbraids him, by pointing to our Saviour in his humble attitude ; whose example ought to instruct him, and excite his admiration. We find Judas rebuked in a similar manner in the lower part of the picture in the Transfiguration.

colour was intended to be, only it inclines to brown, and the mantle of a lighter colour.

The third group consists of four figures. The figure next the foreground is sitting; his hand is near the bottom of the picture; whether he is intended to prepare himself for being washed, by putting off his sandals, does not certainly appear.

The strongest light in the group falls upon this figure; it comes obliquely from the right, is a high light, and falls in the direction mentioned upon the figures; falling obliquely down upon the face of this figure, it strikes strongest upon his shoulder and right thigh. The head of this figure

leans toward the right side of the picture, and is near a front view.

The figure behind is almost in front, but a little directed toward the right side of the picture; he has a placid and serene countenance, marked by simplicity and unaffected wisdom; the colours of the drapery seem intended for white and blue, but are only the first colouring.

The next figure is seen in profile; the head erect, and the eye intent on the scene.

The remaining figure has also a like drapery; his head is near a profile, looking forward towards the scene; his countenance is melancholy.

The groups of female figures

slightly sketched on the back-ground, have some resemblance to the effect of the remote groups in Mount Parnassus.

No picture appears on this subject in the catalogue of Raphael's works, or the prints after them; which makes it presumable that this is the only one; and that it has never been engraved.

Since the above was wrote I have seen a print after a picture by Pouffin on this subject, in which he had imitated the attitude and expression of our Saviour and St. Peter.

A DANCE OF BOYS,

A picture by RAPHAEL, on wood; CONSISTING of fourteen boys, in a great variety of attitudes; marking the flexibility of the bodies of Children, by shortening and stretching out the different parts of the figures: as an emulation of Michael Angelo, and in his manner. All the boys are naked, except some small pieces of drapery; the carnation is warm and fresh; and the whole forms a very pleasant picture.

The dimensions are, one foot six inches and three fourths in height, by two feet eleven inches and one half in breadth. I have seen no print of this picture.

O U R S A V I O U R

REPOSING WITHOUT JERUSALEM,

By RAPHAEL.

IN his countenance is seen profound recollection; his eyelids almost cover his eyes; the expression denotes his tranquillity; his body is naked down to the thighs; and the drapery covers to the forepart of the right foot. The bones are marked, so as to shew the anatomical skill of the master; perhaps in allusion to the expression in the twenty-second psalm, "I may tell all my bones."

He supports the cross, which stands erect on the ground, with

318 OUR SAVIOUR REPOSING.

his left arm; the upper part of his right arm to the elbow, bends obliquely downwards, and the lower part of the arm upwards, so as to shew the back of the hand; the fingers are spread, and a little curved.

The finishing is high, and the strong marking of the bones is like Michael Angelo; but there is nothing in the figure exaggerated or gigantic, and the expression has all the delicacy of Raphael.

The dimensions are, three feet in height, by two feet five inches in breadth.

There is an old print by Mark Antonio or Bonufone, with Raphael's name, wherein our Savi-

our is represented in the air in the same form with this picture, and the drapery about his waist producing a similar effect, but much inferior in the expression, which may be imputed to the engraver. In the lower part of the print is St. Paul and St. Catherine.

I have also a drawing, with the same figure in the air, and St. John kneeling on the ground; upon which is written, *Le Pautre apres Raphael.*

T H E
V I R G I N and C H I L D,
With an A N G E L embracing our
S A V I O U R,

A Picture by R A P H A E L.

THE Virgin sits in an open gate, supported by two pillars, on each of which there are two little naked figures in clare-obscure.

Through the gate is seen the sky, and a distant landscape.

The Virgin has a pear in her hand; and her drapery, as usual, blue and red. The dimensions are, one foot two inches in height, by nine inches and three fourths in breadth. I know of no print of this picture.

THE VIRGIN AND CHILD,

By RAPHAEL.

THIS picture is painted on wood, and in his first manner. The dimensions are, one foot seven inches and one fourth in height, by one foot two inches and an half in breadth.

The Child has no drapery, and holds an orange in his right hand. The drapery of the Virgin is green, with a red mantle.

The background is a landscape, with some buildings. On each side of the Virgin a tree, in the taste which he ever afterwards delighted in. I know of no print of this picture.

A

CIVIL WAR BATTLE,

Recorded by Tacitus, fought near
Cremona in the cause of Vitel-
lius and Vespasian.

Painted in the School of RAPHAEL.

THE landscape in the background is good. The carnations diversified; and the colouring better than any of the pictures of Julio Romano after Raphael's death. The dimensions are, three feet five inches in height, by four feet ten inches in breadth.

The commanders in chief are

mounted on white horses. One of whom on the foreground is plunging his spear into the breast of a man who lies backward, with his sword broken in his left hand, his face and breast pale, and his eyes beginning to stare.

The commander's left knee resting on his horse's back, and his right foot upon a piece of drapery, which lies upon the ground; he pushes his spear into the breast of the dying man without compassion.

His horse appears shocked at the sight; his mouth is open, and nostrils snorting, his eyes staring, and his ears in different directions; the horse is wounded, and is fallen down upon his belly.

Behind this commander is a young man, who holds the arm of an old man, and points his sword to the ground; the old man is looking upward with grief and astonishment, and supports himself with his left hand leaning on the ground; having just received a mortal wound, and discovered that the wound was given by his son, who could not know his father, who had been engaged for ten years in the wars; and his son in the meantime, growing up to manhood, was engaged by the opposite faction.

Tacitus reports that this event struck both parties with horror, but caused no suspension of their mutual cruelty; a specimen of

which we have on the foreground: a man having cut off one head, has it hanging in his left hand by the hair, the blood streaming from the neck; and with his right hand he cuts off the head of another, who lies with his face to the ground.

A little behind this man a warrior on a bay horse, advances with his spear to attack the other commander in chief, who rides on a white horse; this warrior's spear appears near piercing the white horse or his rider. The rider lifts his sword to strike; but as his weapon is short, he cannot reach the warrior on the bay horse.

The white horse sees his situation; his fore-feet are lifted up,

and when they come to the ground must trample upon a man who is under them, who endeavours to raise himself by the help of his right hand, which rests on the ground. Nothing of the kind can be superior to the expression of the horse; his side being towards the warrior ready to pierce him, he turns his face toward him, and looks at him with great intentness; his ears bend forward; his nostrils extended; his mouth so open as you see his teeth. He seems to call out in inarticulate, but significant language, Withhold your spear.

The painter has been careful to give the parties Roman faces on both sides.

There is a figure near the middle of the picture bending a bow, who appears in other battles of Raphael's school.

On the right side of the picture, a man on foot takes hold of a horse's bridle with his left hand, and his sword ready to pierce the rider, who has his right hand lifted up with his sword to prevent him by striking.

This picture, upon the whole, is carefully and highly finished, though some few places are in part sacrificed.

I know of no repetition, or print of this picture.

T H E
BATTLE OF CONSTANTINE
AGAINST MAXENTIUS.

A Picture done to enlarge from.

By JULIO ROMANO.

THE picture in the Vatican was designed by Raphael, and painted by Julio Romano; and is accounted the largest picture in Rome.

The dimensions of the one here, are four feet eight inches and an half in height, by nine feet in breadth. There are about three inches of Aquilas's four sheet print cut off in this picture, which renders it seven inches and one fourth less in breadth, than the

picture in Lord Orford's collection.

This circumstance of agreement in size gives ground to conjecture that Lord Orford's is not a copy after the great picture was finished, but rather a picture done since this one, to enlarge from; because this picture is very different in many particulars.

The background has much less variety in it, and is a real view of the ground where the battle was.

The picture, as painted in the Vatican, represents a piece of tapestry nailed up: that is not marked in this picture, and perhaps was thought unnecessary.

The part wanting in this pic-

ture is the extremity of the right side, from near the extremity of the back of the father, who lifts up his son, a standard-bearer, newly slain. The father has a scaly armour in the picture at Rome, which is quite plain here.

There are none of the figures entirely cut off but one, whose shield is left, which is immediately before him, and immediately behind the man without drapery; who lays hold of a warrior's horse by the rein; and whose rider points his spear against him.

Behind this part of the picture there is a high mountain, which is followed by another more remote from the field of action.

These are much more raised behind the armies than they are in the great picture; where the rising is much less, and in a very different form.

Many of the figures on this right side of the picture here, which are in the same attitudes as in the great picture, have not their spears, which are in that great picture; doubtless because he thought it unnecessary, it being easy to paint these in the large picture without models; but in the most active part of the picture they have all spears or swords.

One of the figures on horseback, remoter in the picture, wants the scaly form on his armour and also his spear.

The figure and drapery of Constantine differs in the great picture from this, and the mouth of his horse is much more open.

The figure of Maxentius is more erect and determined in this small picture, and is seen in profile. In the great picture his head is thrown back, and is more seen than in profile.

The figure endeavouring to get into the boat, who is attacked both before and behind, is also without scales on his armour in this picture; which he has in the great one.

This picture could not be described on account of the great variety it contains, without being too long for most readers; and

as it has been already well described by Bellori, we shall not attempt any description of it here.

The variations pointed out seem sufficient to prove its priority, and many more might be added by a careful examination of the picture.

A B S A L O M

Hanging by the hair of the head
to a tree.

A Picture on wood, by JULIO
ROMANO.

HE appears to be calling out in extreme pain, by the expression of his face, and the openness of his mouth. His horse having gone from under him, in a rearing posture, turns about his head in quest of his rider. A Jew in a military dress thrusts a spear through Absalom's back.

A little behind Absalom, on the foreground, a figure is ad-

vancing, which seems to be Joab; his left hand takes hold of the handle of his sword which is by his thigh; he holds his spear in his right hand which is thrown back: a red drapery which flies in the air is tyed on his right shoulder; the armour on his body is of a greenish colour. There are about twelve figures pretty near the eye; the rest represent a distant army. The ground of the picture is landskip, and mountainous.

The dimensions are, two feet four inches in height, by three feet four inches in breadth.

I know of no repetition, or print of this picture.

A HEAD OF
JULIUS CAESAR,

On Wood,

By JULIO ROMANO.

THE dimensions are, one foot four inches and an half in height, by one foot and half an inch in breadth.

A LANDSCAPE, on wood, with
 VENUS lamenting over ADONIS,
 in clare obscure.

Ascribed to JULIO ROMANO.

TO the right side of the picture there is a lake, at which a woman is beating cloth with a sort of a mallet, in the Roman fashion.

Beyond the lake are rocks of picturesque figures; and to the left of the picture a forest; beyond which some buildings are seen; the distance on that side of the picture is sea.

About the middle of the right side of the picture, two men are

338 A LANDSCAPE.

about to fight with swords; a woman stands between them.

All the back-ground of the picture gradually rises; and upon the heights are great rocks with castles upon them. This singular landscape seems to be chiefly painted after nature.

The dimensions are, two feet in height, by two feet five inches and an half in breadth.

L O T S L E E P I N G.

ONE takes hold and lifts up his red mantle, and is seen in front. Another takes hold of his under robe, of which we have a back view; his head is turned to the right of the picture, where a young man advances with two branches in his hand.

This picture, which is on wood, is in the taste of Julio Romano; and may have been done by him at an early period.

The dimensions are, one foot in height, by one foot eight inches in breadth.

SAINT FRANCIS,

By JULIO ROMANO.

HE is placed on his knees near the foot of a great mountain, which makes the background of the picture ; both his hands are stretched out and open. The expression is vivid, and marks great astonishment.

A little behind him, to the right side, there is a monk of his own order resting on the ground, with a book lying by him.

The dimensions are, two feet eleven inches in height, by two feet six inches and an half in breadth.

THE Picture, with which I shall conclude this volume, is not of the Roman, but of the Flemish school. The painter is known to few, because his pictures are rare. He painted chiefly for churches, for the Prince Leopold, and for the King of Spain.

His life and portrait are to be found in the lives of the painters in Flemish; his life is also written in Dutch by Hubraken; and lately in English by Pilkington.

He was elected director of the academy at Antwerp in 1640, being then thirty-seven years of

age; in which year he painted this picture, as appears by the inscription which he has put upon the foreground, which contains that date and his name.

THE
MARTYRDOM
OF
SAINT CATHERINE
OF ALEXANDRIA.

A Picture by JOHN COSSIERS.

THE wheel on which St. Catherine was to suffer, is on the extremity of the picture in the shade, and the greatest part of it only supposed, but not painted.

Before the wheel stand two assistants to the executioner; the one having two ropes in his hands, the other a spear; both

are in armour; they are of dark and grim complexions; a glimmering light shews their faces and hands.

Beyond them, further advanced in the picture, is a pedestal, on which stands a statue, of which a small part only is seen, the height of the picture admitting no more.

Before the two figures mentioned, stands the executioner; he is seen in profile; a sabre by his side; a strong light falls upon his head, shoulder, and naked arm; continuing on a white drapery, and after that on drapery of a purple colour, and more faintly on his thigh and leg. His toes are turned towards

the foreground of the picture, tinged by reflection from the drapery; his left leg in the shade, is seen by reflections of light that come from behind him between his legs. His face is void of compassion, but desire is in his eye; he holds a cord with both hands, the other end of which is held by a dwarfish kind of boy, who laughs like an idiot.

The arm of St. Catherine seems by the two so twisted with the cord, as to be out of joint. She kneels upon a cushion fringed with gold; her drapery is white satin and blue silk; and about her waist, dark velvet, fringed with gold. Her hair is pale, long, and her head uncovered; more

is seen of her face than a profile; her neck and left shoulder are uncovered; her mouth is open; her eyes looking upwards, but the expression exceedingly calm and temperate; great meekness of character, heightened by youth, beauty, and the features of innocence.

Behind her are two young ladies: the one most to the right has dark hair, and a fair complexion; her right hand is lifted up to her cheek, and in it a handkerchief; the tears are falling down her cheeks; and her whole expression shews a profound and tender grief.

The other lady supports the long hair of St. Catherine with

her left hand; her face is seen in profile, bending forward towards an old priest, at whom she is supposed to have asked the question, Whether any mercy was to be expected for St. Catherine? He answers, by pointing with his right hand to the statue on the pedestal, That by submitting to the person, whose statue is exhibited there, favour may be found. This must be the statue of Maximin, under whom she is said to have suffered. It is said that Maximin put her to death as a Christian, to revenge her refusal of being his mistress.

This priest has a great appearance of severity; he is aged, and has a long grey beard; his left

cheek is toward the spectator, and his right is partly seen; his dress is rich, comes round his head, and falls down in large folds upon the ground: it is cloth of gold, ornamented with flowers and other figures. His right leg advanced, shews a green drapery enriched with gold tassels; the upper part of his body is covered with a drapery of the same colour, fringed with gold, and tassels that hang down; his hand is seen taking hold of the drapery; it is a back view, and contrasts with the view of the right.

A little behind him, but further advanced in the picture, one of the guard, seen in profile, seems to look towards a hand in the air,

coming from behind a curtain, which holds a crown of martyrdom; this foldier has a spear in his hand. Before him stands a person, with a sceptre in his hand resembling a marshal's staff; and a rich turbant upon his head, adorned with a bird of paradise: this sceptre and bird of paradise, are royal insignia: these, with the grief in his countenance, which he endeavours to suppress, turning away his face from the cause, point out the Prince of Alexandria, St. Catherine's father.

The next and last figure in this side, seen in profile, looks upward towards the right side of the picture. The spears behind him shew a continuation of the guards.

Towards the centre of the picture, behind St. Catherine, opposite to a blue sky, five distant heads are seen, of different ages, that make part of the guards; for the freedom and execution, they are worthy of any painter of the Roman school.

Although the painter probably meant only the imitation of nature, yet his figures in shade resemble the painting of Michael Angelo Caravaggio; his executioner, Jordaens; the two ladies, Rubens; St. Catherine, Vandyck; the face of the old priest and the last figure, Rembrant; and the Prince of Alexandria, equals the best of Paul Veronese.

The draperies are at once magnificent and harmonious; and the

objects set off one another by contrast, and the elegant disposition of the figures.

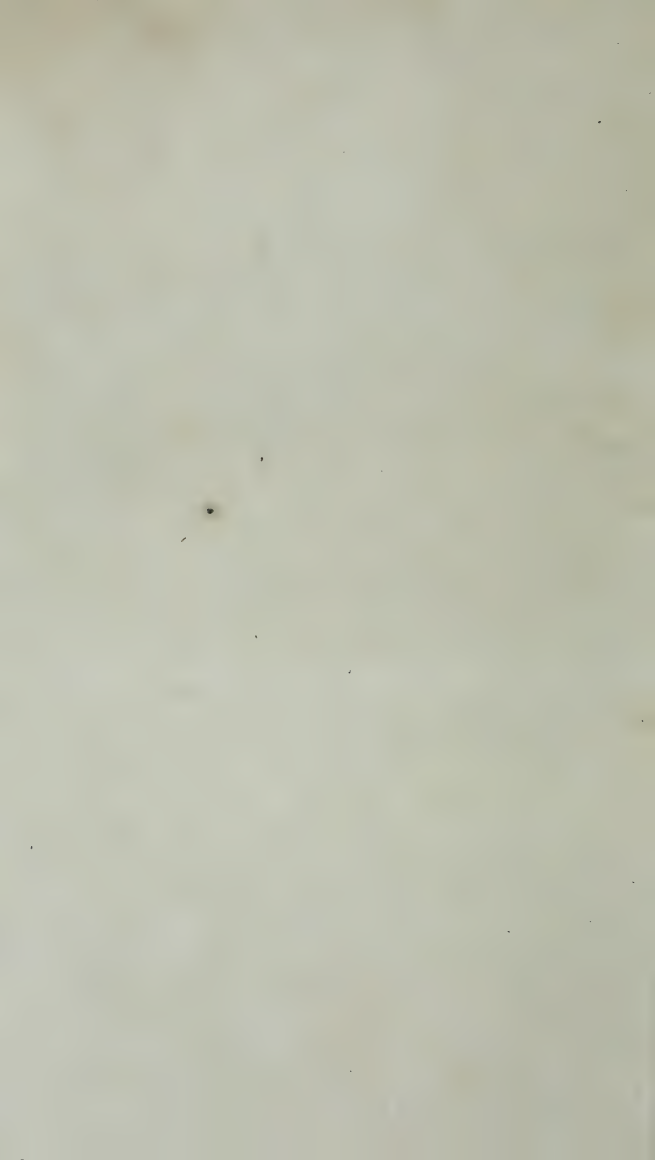
The picture does not only honour to the master, but to the Flemish school. The whole is equally uncommon and excellent, and deserves to be esteemed a picture of the first order.

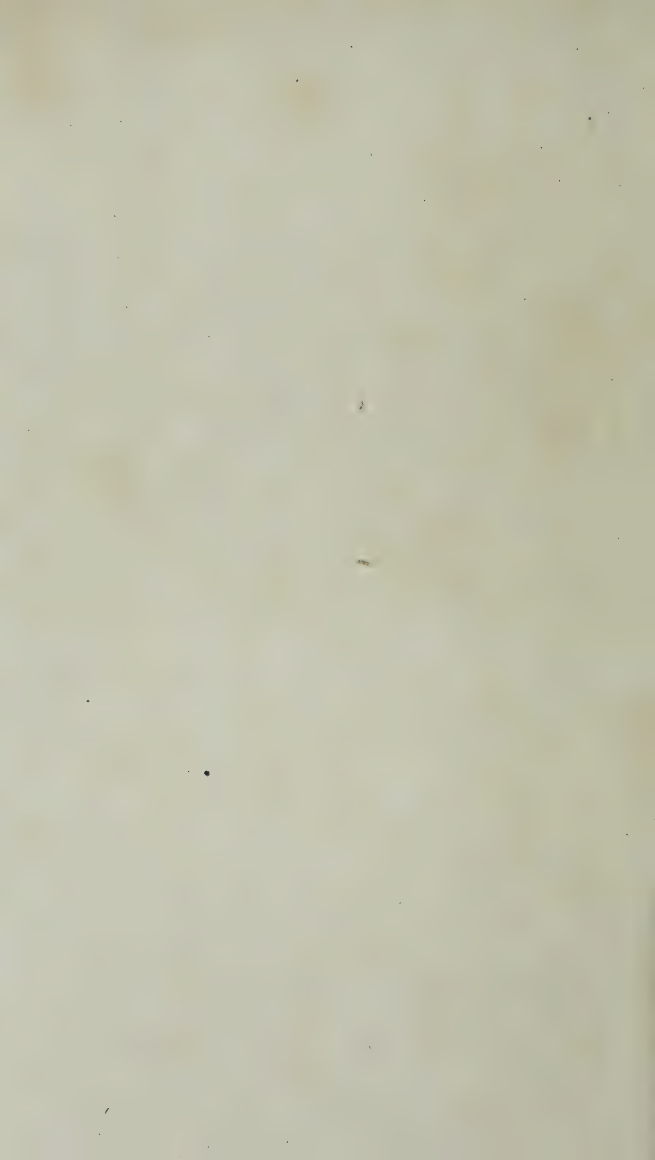
None of the works of this painter are engraved, which is perhaps the reason that he is so little known.

The dimensions are, five feet seven inches and an half in height, by four feet and half an inch in breadth.

T H E E N D.





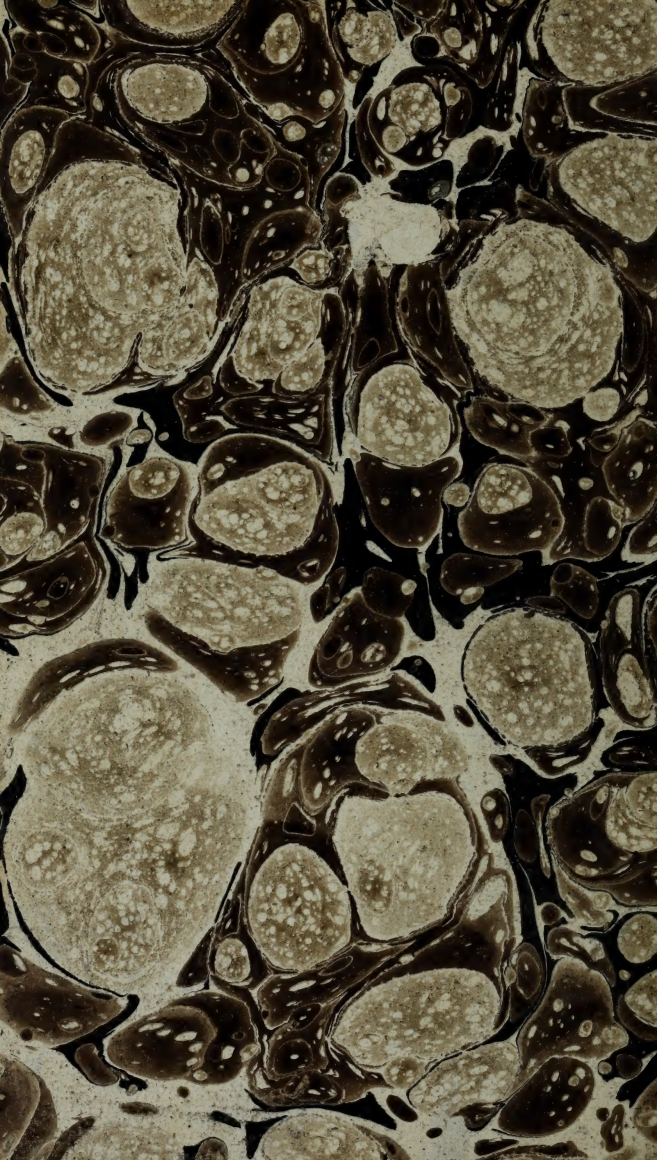


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